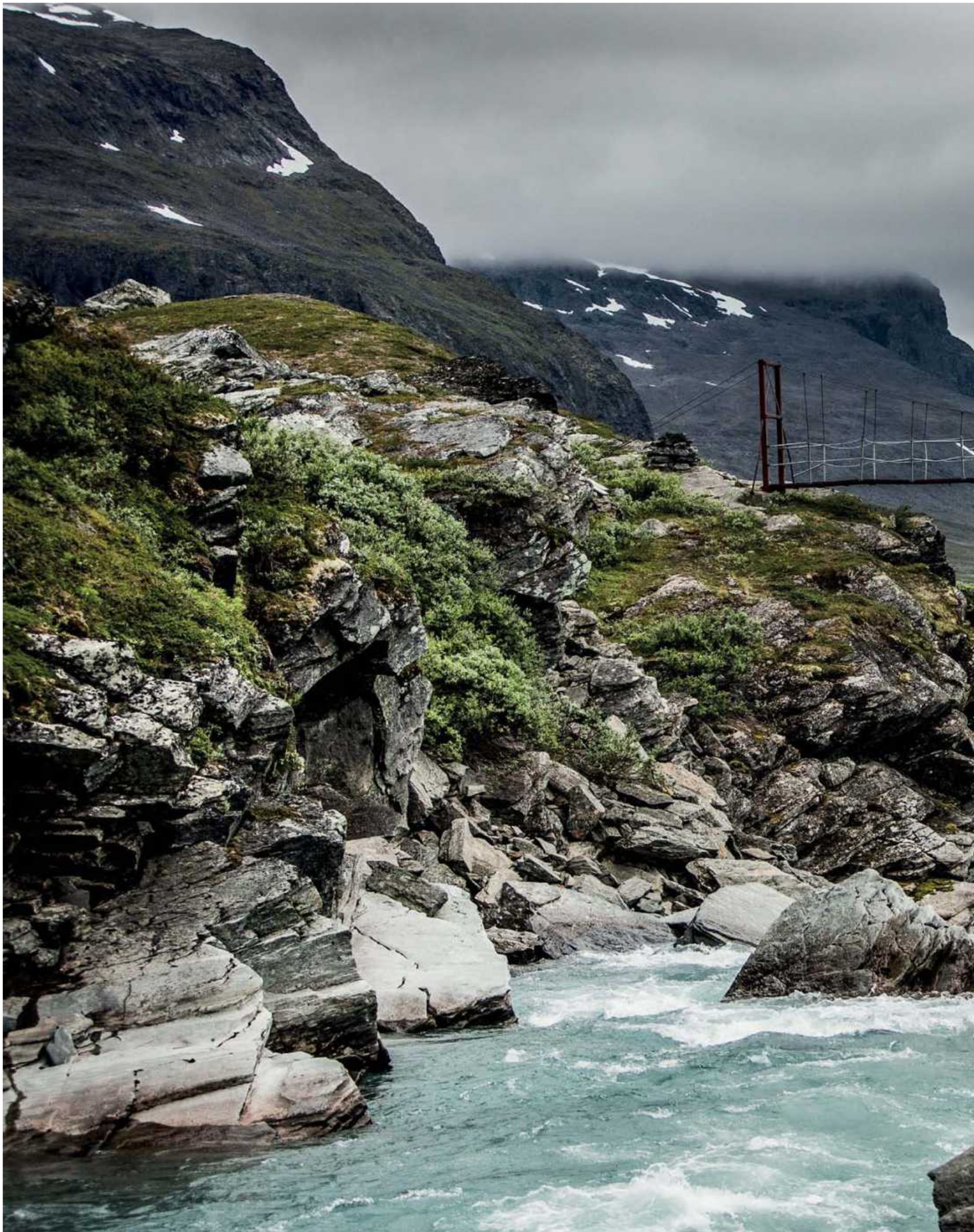


AWESOME WINTER WILDLIFE PHOTOS

Outdoor Photography

landscape | wildlife | nature | adventure







Barents Pro ♂♀

Vidda Pro ♂♀

QUALITY TROUSERS PRICELESS ADVENTURES

ENGINEERED for incredible comfort and performance, *Fjällräven's Barents Pro* and *Vidda Pro Trousers* are the ultimate outdoor companion. Offering unrelenting functionality, the trousers combine an advanced performance cut with our legendary durable and adaptable G-1000 fabric.

A low waist at the front provides increased freedom of movement while a higher cut at the rear protects against cold drafts. Multiple practical pockets, reinforcements in high-wear areas and openings for protective knee pads (available separately) ensure that the *Barents Pro* and *Vidda Pro* offer unmatched comfort and durability for a lifetime of capturing unmissable outdoor moments.

Wax your G-1000 garment



Our G-1000 fabric can be adapted with *Greenland Wax* to suit different weather conditions and activities.

Adding more wax increases the fabric's water and wind resistance as well as the durability and lifetime of the garment.

In warmer conditions, the wax can be easily washed out for cooler, more breathable clothing.



Apply *Greenland Wax* onto the garment – focusing on the seams, shoulders and other exposed areas.



Using an iron, hairdryer or camp stove, heat the garment until the wax is absorbed. To remove it, wash the garment at 40°C.



Follow the QR code to find out more about waxing your G-1000 clothing.



www.fjallraven.co.uk



EDITOR'S LETTER

Simple things

Whether it's a lone tree on a ridgeline, a single hare in a field or any other subject that is stripped down to its bare minimum, there is little doubt that simple images very often work visually. However, don't fall into the trap of thinking that just because a composition is minimal that it will automatically be a strong photograph.

Every image we take deserves our full attention and creative engagement when we are putting it together in the field. Where do you place the lone tree in the frame? Top or bottom, middle or at an edge? The placement of the main subject can either make an image leap off the page or screen, or it can leave the viewer indifferent, and I would encourage you to be bold with your decisions. There's little need these days to shoot a subject like it has been done before. The creative shackles can come off and you should try composing images in a way that may at first grate against your natural instincts, like a glacier reacting to flowing uphill instead of down. If the composition instantly makes you think 'no, that's not right,' then it

may be worth quickly following that up with the questions 'why doesn't it work', or 'could it possibly work?'

In this month's *OP* we are privileged to have a lot of images that push the boundaries and are framed in unusual and compelling ways – from Andrew Parkinson's stunning hare images to the exquisite Arctic photographs of Vincent Munier, among others.

Their compositions stand out because they have moved away from the norm but exercise great skill and judgement in establishing how the elements of the image work in their own right and together as whole.

On another note, I'm sure many of you will have noticed something different about the magazine this month; we've moved from being saddle-stitched (or stapled) to perfect bound on the spine. We think it makes the magazine feel better in the hand and look better on the coffee table too, and we'd love to hear your thoughts and feedback on it if you have a moment. Have a fun month!

Steve Watkins



GET IN TOUCH

EMAIL Contact the Editor, Steve Watkins, at steve@thegmcgroup.com or Deputy Editor, Claire Blow, at claire.blow@thegmcgroup.com

WRITE TO US Outdoor Photography, 86 High Street, Lewes, East Sussex BN7 1XN



Follow us on Facebook Keep right up to date with things by 'liking' *OP* at facebook.com/outdoorphotography



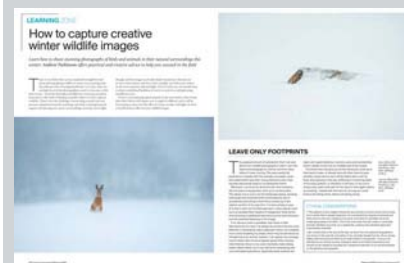
COVER IMAGE

Andrew Parkinson took this wonderful image of a mountain hare yawning in the Cairngorms, Scotland. Find out how to take your own compelling winter wildlife photos with Andrew's guide on page 30.

THE ISSUE at a glance



Éric Valli talks about his epic project on the Yangtze River – page 18



Andrew Parkinson's guide to taking winter wildlife images – page 30



Showcase of Vincent Munier's breathtaking Arctic work – page 68



Andy Luck puts the Sony DSC-RX10 II under the spotlight – page 92

C O L I N P R I O R

E X P L O R E | D I S C O V E R | I N S P I R E

FOLLOW YOUR PASSION

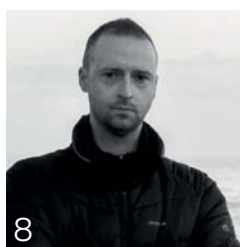
COLIN PRIOR
PHOTOGRAPHY
WORKSHOPS
GLENCOE
SKYE & TORRIDON
KNOYDART
HARRIS
ASSYNT
BHUTAN
NAMIBIA
KENYA

IN THE MAGAZINE THIS MONTH...



COVER + 30

Andrew Parkinson is a multi award-winning wildlife photographer and a feature contributor to *National Geographic*. He works exclusively with wild animals, supplies his images to nine international agencies, and is one of the 2020VISION project photographers. andrewparkinson.com



8

Martin Birks is a landscape photographer based in Lincoln. He tries to capture the spirit of each season through both the wide and smaller view. As well as taking pictures locally, especially in the overlooked Lincolnshire Wolds, he enjoys capturing the drama of the UK's national parks. martinbirksphotography.co.uk



18

Renowned photographer and film director **Éric Valli** has captured on camera some of the world's most inaccessible locations. Specialising in mountain scenery, he is an expert on the Himalaya region. To date, Éric has published 14 books, won three World Press Awards and been nominated for two Academy Awards for his films. ericvalli.org



18+55+66

Nick Smith is a writer and photographer specialising in travel and environmental issues. He is a contributing editor on the *Explorers Journal* and is a fellow of the Royal Geographical Society. nicksmithphoto.com



26

Pete Bridgwood is a fine art landscape photographer and writer. He is fascinated by the creative foundations of landscape photography and passionate about exploring the emotional elements of the art. petebridgwood.com



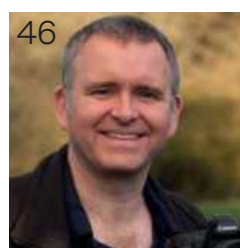
40

Grant Hyatt is an amateur photographer with a particular passion for the landscapes of the Brecon Beacons National Park. He has been enjoying the area in some form or another for about 10 years, but only the last two and half with a camera. granthyatt.photography



42

David Ward has spent 25 years travelling the world in search of that special moment to immortalise in an image. He now passes his knowledge on to others through tours and workshops. into-the-light.com



46

Bruce Little is a landscape photographer based in East Devon. By day an IT manager, he loves to escape from the office and find solitude with his camera, exploring the moors, heaths and coastlines of Devon and south-west Britain. brucelittle.net



49

Dan Santillo is a professional photographer based in the Swansea Valley in South Wales. He specialises in landscape photography of the Gower Peninsula and the Brecon Beacons, and has a particular interest in astrophotography. dansantillo.com



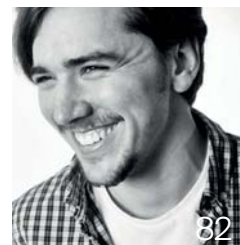
76

Chris Weston is a professional wildlife photojournalist. He has travelled widely to document the issues and challenges facing many of the world's rarest species, and is the principal photographer for the NGO Animals on the Edge. chrisweston.photography



81

Vincent Munier is a professional wildlife photographer. Fascinated by wide-open wildernesses, and a veteran of extreme travel, he uses photography to express his dreams, emotions and encounters in the wild. He is recognised as one of the Natural History Museum of London's 10 Masters of Nature Photography. vincentmunier.com



82

Ed Marshall is natural history photographer based in the Isles of Scilly. His work focuses predominantly on the islands' environmental conservation work, specifically the work of the Seabird Recovery Project. Experienced in communicating his work through talks, he also leads photography workshops on the islands. edmarshallwildimages.co.uk

ALSO IN THIS ISSUE

Lee Frost leefrost.co.uk, **David Chapman** davidchapman.org.uk, **Simon Whaley** simonwhaley.co.uk, **Drew Buckley** drewbuckleyphotography.com, **Kersten Howard** khowardphotography.com, **Margaret Soraya** soryalandscape.com, **Mark Henson** markhensonphotography.co.uk, **Andrew Ray** andrewrayphotography.com, **Aiden Maccormick** maragorm.com, **Laurie Campbell** lauriecampbell.com, **Steve Young** birdsonfilm.com, **Andy Luck** wildopeneye.com

Outdoor Photography considers article ideas for publication, which should be sent to the Editor, along with a stamped self-addressed return envelope if you require your material back. GMC Publications cannot accept liability for the loss or damage of any unsolicited material. Views and comments expressed by individuals in the magazine do not necessarily represent those of the publishers and no legal responsibility can be accepted for the results of the use by readers of information or advice of whatever kind given in this publication, either in editorial or advertisements. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission of the Guild of Master Craftsman Publications Ltd. With regret, promotional offers and competitions, unless otherwise stated, are not available outside the UK and Eire.

GMC Publications cannot accept liability for the loss or damage of any unsolicited material.

Outdoor Photography

EDITORIAL

Editor Steve Watkins

steve@thegmcgroup.com

Deputy editor Claire Blow

claire.blow@thegmcgroup.com

Assistant editor Anna Bonita Evans

anna.evans@thegmcgroup.com

Designer Jo Chapman

ADVERTISING

Raphael Pottinger

raphael.pottinger@thegmcgroup.com,
01273 402825

MARKETING

Marketing executive

Anne Guillot

anneg@thegmcgroup.com,
01273 402871

PRODUCTION

Production manager Jim Bulley

Production controller Scott Teagle

Origination and Ad design

GMC Repro. repro@thegmcgroup.com,
01273 402807

Publisher Jonathan Grogan

Circulation manager Tony Loveridge

Printer Precision Colour Printing, Telford,
01952 585585

Distribution Seymour Distribution Ltd

Outdoor Photography (ISSN 1470-5400)

is published 13 times a year by GMC Publications Ltd.

86 High Street, Lewes, East Sussex BN7 1XN.
Tel 01273 477374

© Guild of Master Craftsman Publications Ltd. 2015

SUBSCRIBE

+ SAVE UP TO 30%!*

*by Direct Debit

12 issues: Save 10%

(cheque or debit/credit card)

£51.30 instead of £57.00 (UK)

£64.13 instead of £71.25 (Europe)

£71.82 instead of £79.80 (Rest of world)

24 issues: Save 20%

(cheque or debit/credit card)

£91.20 instead of £114.00 (UK)

£114.00 instead of £142.50 (Europe)

£127.68 instead of £159.60 (Rest of world)

Pay by Direct Debit and save 30%

£19.95 every 6 issues (UK only)

£39.90 every 12 issues (UK only)

For further details:

Call 01273 488005

Visit thegmcgroup.com



Buy OP as an app

**Get Outdoor
Photography magazine
for your iPhone, iPad or
Android device!**

Visit the Apple App store,
find it on Google Play
Store or go to
pocketmags.com





THREE SISTERS, DINGLE

Smerwick Harbour is an amazing bay framed by fantastic bluffs at the end of the Dingle peninsula. The picture was made with a Linhof Techno view camera and a Phase One P45+ digital back. Although the aspect ratio of the Phase back is 4x3, I elected to crop this composition as I felt that a square format worked best here.

To balance the sky to the foreground exposure I needed a LEE 0.6 ND hard grad. I often say that the sky is the greatest show on earth, yet it is still necessary to get the exposure on earth right to get the picture to work!

Digital capture using a technical view camera is no easy task. But when everything works well the quality of the resulting prints is quite astonishing. That is why I use LEE filters, which allow me to get it right in camera. Because I often need to make huge enlargements, my filters must match the quality of the Rodenstock and Schneider digital view camera lenses that I always use. With their reliable neutrality and flawless optical clarity I know my LEE filters remain suitably 'invisible'.

Joe Cornish

www.joecornish.com

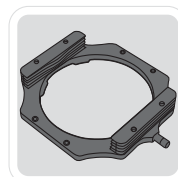


INSPIRING PROFESSIONALS

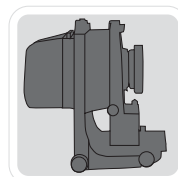
Tel: (01264) 338599 www.leefilters.com



LEE 0.6 ND
hard grad filter



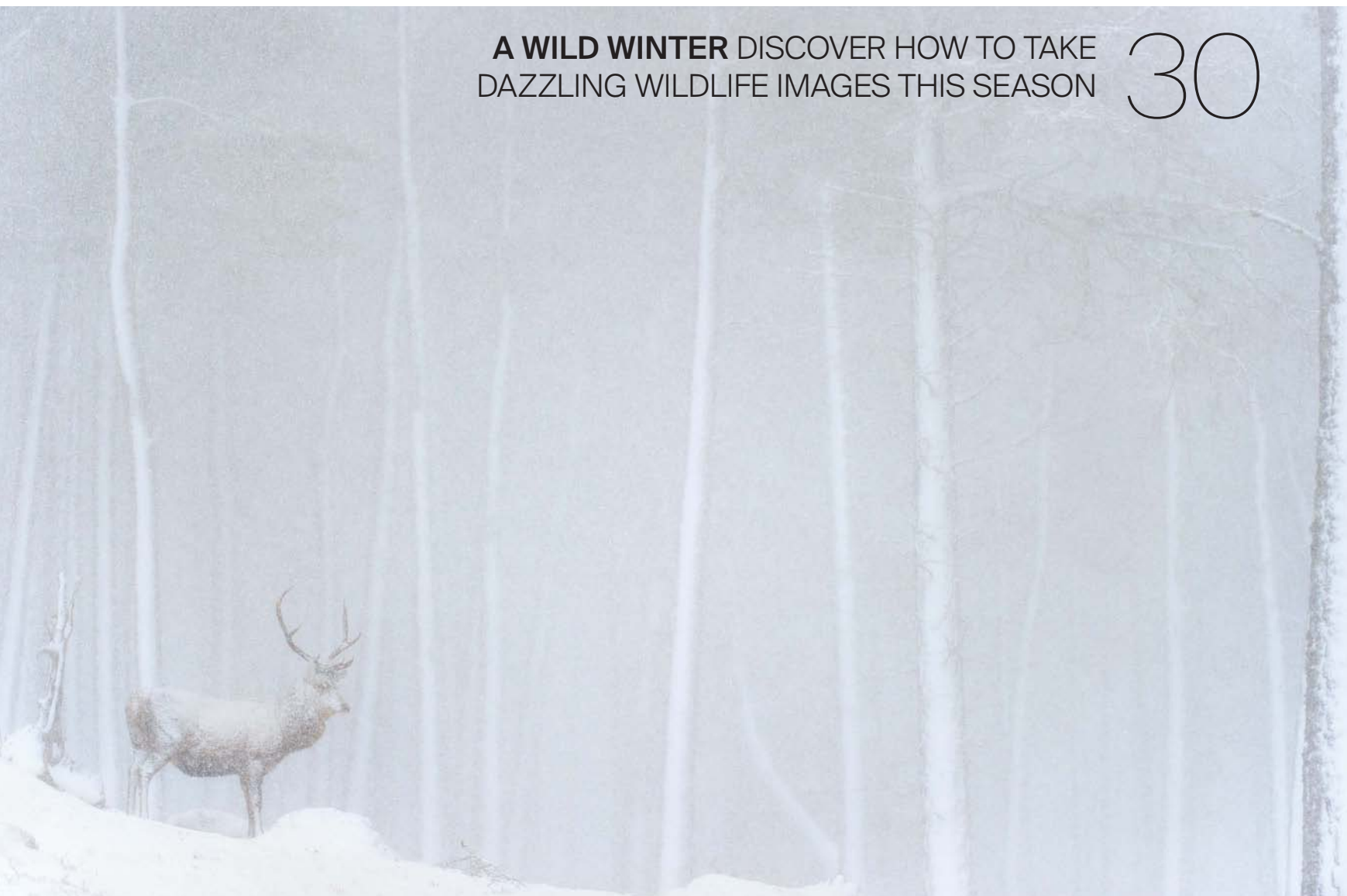
LEE Filter Holder



Linhof Techno View
Camera, Phase One
P45+ Digital Back,
Rodenstock Digaron-W
40mm, 1/4 sec @ f11

A WILD WINTER DISCOVER HOW TO TAKE
DAZZLING WILDLIFE IMAGES THIS SEASON

30



FEATURES & OPINION

18 **In conversation with...**

Legendary French photographer and filmmaker Éric Valli talks to Nick Smith about his latest epic project, Living Yangtze

26 **One month, one picture**

Pete Bridgwood explores the importance of narrative when making photographs

40 **Lie of the land**

Grant Hyatt takes a trip down memory lane at Llangorse Lake in the Brecon Beacons

42 **Opinion**

David Ward explains why creating a series of images is a powerful tool for photographers

55 **Inside track**

Nick Smith reflects on the horror of being on a photography assignment with nothing to shoot

62 **A photographer's guide to life on Earth**

Chris Weston reveals how a childlike approach can breathe new life into your photography

66 **In the spotlight**

Doctor turned photographer Linda Lashford talks to Nick Smith about her artistic approach to image making

68 **Arctique**

Exquisite wildlife photographs from Vincent Munier's new book

LEARNING ZONE

30 **How to capture creative winter wildlife images**

Discover how winter weather can give your wildlife images the 'wow' factor, with Andrew Parkinson's informative guide

38 **Quick guide to... shooting patterns in nature**

Lee Frost has tips on how to photograph the myriad fascinating patterns found in the natural world

LOCATIONS GUIDE

46 **Honeybag Tor, Devon**

Bruce Little enjoys a dawn shoot at a quiet viewpoint in Dartmoor National Park

49 **Arthur's Stone, Swansea**

Dan Santillo puts his night-time photography skills into practice on the Gower Peninsula

50 **Viewpoints**

Eight top UK locations to shoot this month, including Gurnard's Head in Cornwall, Winnats Pass in Derbyshire and Glen Affric in the Scottish Highlands



NATURE ZONE

78 **Life in the wild**

Laurie Campbell recalls a memorable trip he made to Patagonia 20 years ago

80 **Photography guide**

Laurie's seasonal highlights, world wildlife spectacles and eight atmospheric nature experiences to enjoy

83 **A moment with nature**

Ed Marshall shares some of the highlights of working with a seabird conservation project on the Isles of Scilly

84 **On the wing**

An American gull visits Merseyside and brightens up Steve Young's winter

GEAR ZONE

90 **Gearing up**

Our round-up of the latest outdoor kit to hit the shelves

92 **Camera test: Sony Cyber-Shot DSC-RX10 II**

Andy Luck tries out Sony's new high-end bridge camera



NEXT ISSUE ON SALE 11 FEBRUARY 2016

- » Outdoor Photographer of the Year – see the winners!
- » How to master composition
- » Quick guide to shooting mist

REGULARS

10 **Newsroom**

Keeping you up to date with the latest photography, outdoor and conservation stories

12 **Out there**

Our pick of the latest photography titles, and a selection of Instagram accounts worth checking out

14 **The big view**

The latest photography exhibitions and talks, plus top events taking place in the UK's national parks this winter

YOUR OP

16 **Your letters**

Your feedback, opinions and musings on all things photography related

57 **Reader gallery**

Our pick of this month's best reader images

86 **Your chance**

How to get published in *OP*

108 **If you only do one thing this month...**

The winners of our 'classic landscapes' photography competition, plus this month's challenge: winter wildlife

112 **Where in the world?**

Correctly identify the location featured and you could win a Manfrotto backpack!

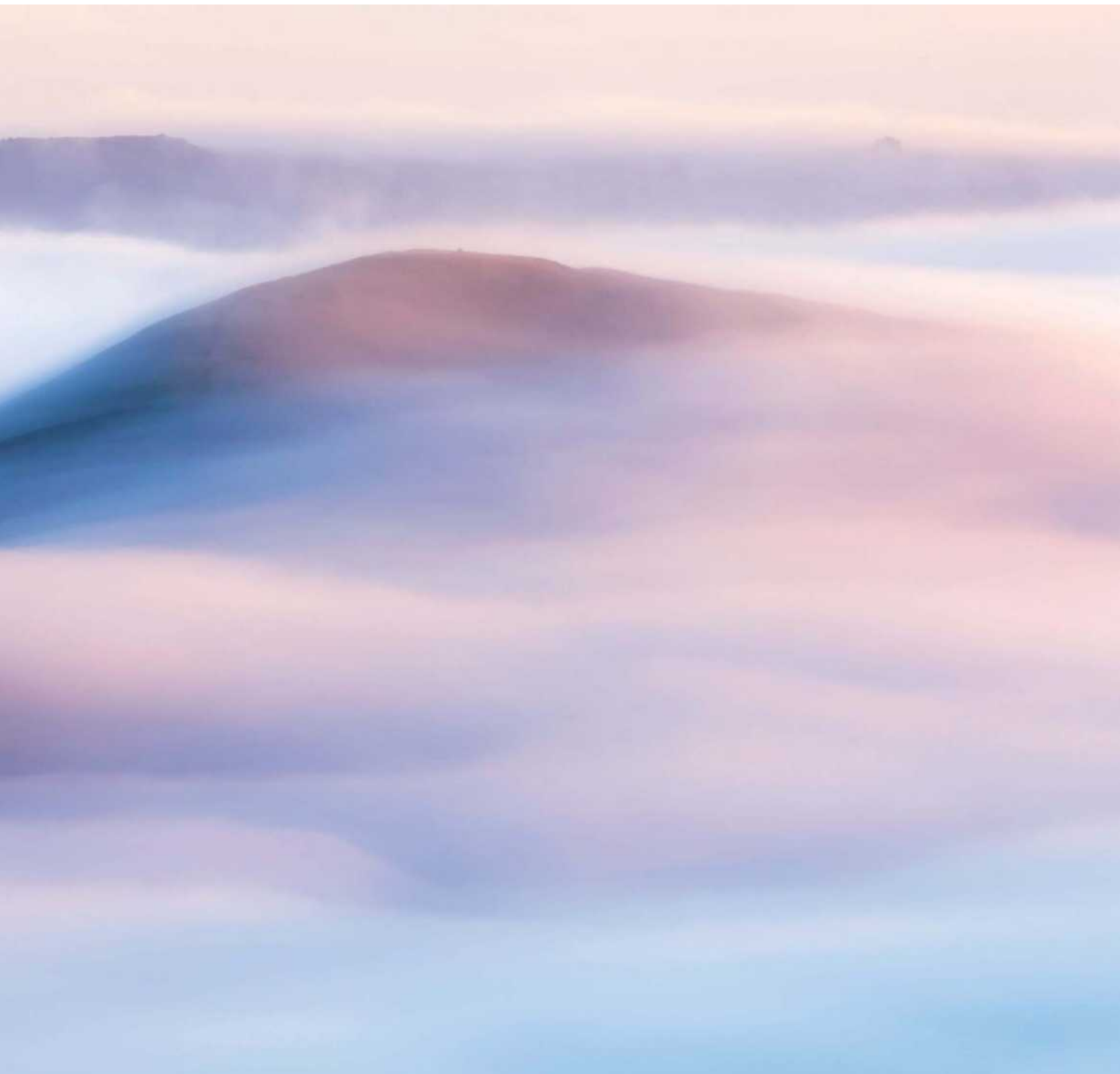


Back Tor and Lose Hill, Peak District

by Martin Birks

This was the first time I'd photographed a cloud inversion, and the views from Mam Tor on this particular morning in October were superb. As the sun rose so too did the mist, which lapped over Back Tor and the lower slopes of Lose Hill. The light was rather beautiful.

Nikon D810 with Nikon AF-S 70-200mm lens at 190mm, ISO 64, 1/20sec at f/11, tripod, mirror lock up, remote trigger



NEWSROOM

CONSERVATION

NEW LAUNCHES

COMPETITIONS

OUTDOORS

TECHNOLOGY

OTHER NEWS

Big Garden Birdwatch 2016

Remember to take part in this year's Big Garden Birdwatch! Simply count the birds in your garden for an hour on Saturday 30 or Sunday 31 January and send the results to the RSPB. To register, go to rspb.org.uk.



Samsung to quit UK camera market

Shortly after Samsung announced its decision to pull out of the camera market in Germany, the South Korean firm has revealed it will also be phasing out its sales of digital cameras and camcorders in the UK due to a fall in demand.

A Samsung spokesperson told *Outdoor Photography*: 'We quickly adapt to market needs and demands. In the UK we have seen a gradual and sustained decline in demand for standalone digital cameras and camcorders and related accessories. For this reason, we have taken the decision to phase out the sales and marketing of these products. This is a local decision, based on local market conditions.'



Johan Skullman, who has spent over 30 years in some of nature's most extreme environments, will share his outdoor expertise at the show.

The Telegraph Outdoor Adventure & Travel Show 2016

In February, *Outdoor Photography* returns to London's ExCel to exhibit at the Telegraph Outdoor Adventure & Travel Show, the UK's biggest event of its kind. Once again, *OP* is teaming up with Swedish outdoor brand Fjällräven to showcase the very best in photography and kit to get you geared up for your next adventure.

Meet your outdoor heroes

For the fourth year running, we hope to thrill, inform and entertain you at the *Outdoor Photography* PhotoBox; some of the UK and Europe's best outdoor and adventure photographers and experts will take to the stage.

Our stellar lineup of speakers includes British mountaineer Alan Hinkes, professional adventure photographer Nadir Kahn and polar and marine specialist Sue Flood. Paul Sanders, Lizzie Shepherd and Alex Nail will share the tales behind some of their best landscape images, while Chris Weston, Bertie Gregory and Matt Maran will talk about their passion for wildlife photography. Chris Roche will keep you captivated with tales of his travels, and Fjällräven's Johan Skullman will be on hand to share his outdoor expertise and survival tips. To see the full speaker lineup, head to the event website (right).

OPOTY – the results

On the last day of the show (Sunday 14 February) the overall winner of Outdoor Photographer of the Year 2015 will be revealed live on the PhotoBox stage at a special awards ceremony. All the category winners have a chance of scooping the top prize, an exclusive place on the Fjällräven dog sled expedition across the Scandinavian Arctic in April.

A stunning exhibition of all the winning and selected commended images will be on display throughout the duration of the show.

Plan your visit!

The Telegraph Outdoor Adventure & Travel Show takes place from 11-14 February at ExCel, London. Tickets to the show will also gain visitors access to three other events that are running simultaneously: the London Bike Show, the Triathlon Show and the London International Dive Show (Saturday and Sunday only). *Outdoor Photography* readers can save 10% on adult tickets booked in advance via the website: simply quote OUTPHOTO1610 at the checkout.

To find out more about the show and to book your tickets, go to telegraphoutdoorshow.co.uk

Conservation charities team up to save rare species

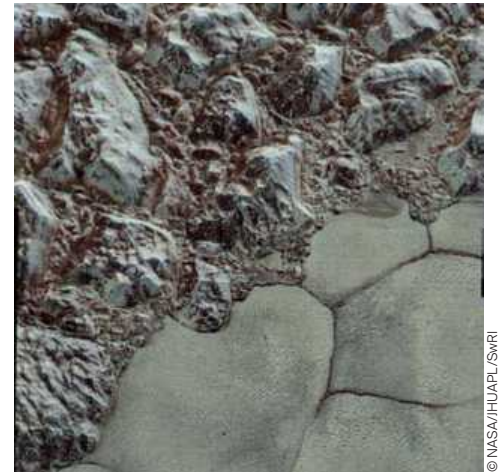
More than 100 of England's most threatened species are to be protected through a groundbreaking new initiative. The Back from the Brink project will bring together seven of the UK's leading wildlife charities – including Plantlife, Bumblebee Conservation Trust and the RSPB – to focus on boosting populations of rare plants and animals such as the pasqueflower, Duke of Burgundy butterfly, sand lizard (pictured) and grey long-eared bat.

The project, which has been made possible by a £4.6m grant from Heritage Lottery Fund

(HLF), will save 20 species from extinction and safeguard another 118 species that are under threat. It will involve hands-on conservation work in over 30 places across England and will also inspire local communities to enjoy and learn about the vulnerable species local to them. Once the development stage is completed in September 2016 the partnership hopes to secure further funding from HLF to allow the project to run for four years.

Environment minister Rory Stewart said: 'We are really excited about this project. Britain has always had a unique love of nature. We really want to make sure that our 100 rarest species are protected. It is also wonderful that Natural England, a government agency, has been able to partner with seven of our greatest wildlife charities and with the Heritage Lottery Fund. The secret to the next 25 years of conservation is projects like this bringing government, volunteers and charities together to save our environment.'

naturalengland.org.uk



© NASA/JHUAPL/SwRI

Pluto captured in colour

The diversity of the terrain on Pluto has been recorded in a series of super-sharp images. Obtained by Nasa's New Horizons spacecraft during its flyby in July 2015, the pictures were taken about 7,700 miles from the surface of the dwarf planet. The enhanced colour mosaic featured above combines images taken at up to 77 metres per pixel and shows the glacial terrain of the informally named Sputnik Planum and the water-ice al-Ildrisi mountains.

'The mountains bordering Sputnik Planum are absolutely stunning at this resolution,' said New Horizons science team member John Spencer. 'The new details revealed here, particularly the crumpled ridges in the rubbly material surrounding several of the mountains, reinforce our earlier impression that the mountains are huge ice blocks that have been jostled and tumbled and somehow transported to their present locations.'

Find out more about the New Horizons mission and see more images at nasa.gov/newhorizons

Could you be the next Wildlife Photographer of the Year?

The annual search for the world's greatest images of nature has begun. Described by Sir David Attenborough as 'the most prestigious event for any wildlife stills photographer', the Wildlife Photographer of the Year 2016 competition comprises 20 categories exploring the diversity of life and the fascinating behaviour of Earth's species. By taking part, photographers have the chance to see their image featured in a major exhibition that premieres at the Natural History Museum, London.

For full details and to enter, visit wildlifephotographeroftheyear.com



© Chris Davis, Amphibian and Reptile Conservation

Walkers asked to record their wildlife sightings

If Andrew Parkinson's technique feature on page 30 inspires you to go in search of wildlife to photograph this winter, there are two moorland icons conservation groups are interested to hear about. The first is the mountain hare, featured on the cover of *OP* this month; the Moors for the Future team is keen to find out how climate change is affecting the species in Britain. Confined to the uplands of Scotland, the Peak District and the Isle of Man, the hares are projected to decline as a result of global warming. There is evidence that they are turning white when there's no snow, making them vulnerable to predators, and they also face competition from the larger brown hare. Record your sightings at moorsforthefuture.org.uk/ community-science or by downloading the free MoorWILD app to your smartphone or tablet.

The second species in question is the hen harrier, found mainly in Scotland. There are a number of conservation projects to promote the summer breeding success of these rare birds of prey, but little is known about where they spend the winter months. Sightings of hen harriers can be emailed to henharrier@snh.gov.uk or reported by calling 07767 671973. Please include details of the location (a six-figure grid reference is best), the time and date of the sighting, the sex of the bird and any notes on behaviour. Find out more at snh.gov.uk.

RPS invites photographers to capture a science story

The Royal Photographic Society has launched a competition that aims to engage people in the wonders of science. Covering everything from medicine and forensic science to engineering, zoology and astronomy, International Images for Science is inviting entrants to take a 'visually appealing image that tells a science story'.

Open to all, from photographers and scientists to researchers and students, the competition runs until 1 May 2016. Five cash prizes up to £1,000 will be awarded, and an exhibition of 100 of the best prints will tour the UK in 2016/2017, commencing at the British Science Festival in Swansea.

Find out more at rps-science.org



© Dr David Maitland

above Dr David Maitland won an RPS Gold Medal in International Images for Science 2015 for his image 'Breathing Trees', which shows the tracheal system of the caterpillar of a silk moth.

OUT THERE

IN PRINT

Human: A portrait of our world

Yann Arthus-Bertrand

» *Thames & Hudson*

» 978-0-500-29214-3

» Paperback, £19.95

What makes us human? Legendary photographer Yann Arthus-Bertrand addresses this question in his most recent project, *Human*, with the same level of attention and respect he brings to all of his work.

Interviewing 2,000 people in over 60 countries over a three-year period, Arthus-Bertrand and his team created

BOOK
OF THE
MONTH



© Yann Arthus-Bertrand

a film (free for anyone to watch online) that tells people's compelling stories of social issues – such as happiness, women's rights, war, poverty, justice and tolerance – that in some way or another affect us all. The accompanying book expands on those stories and includes infographics as well as 'action' pages, which list charities linked to each issue.

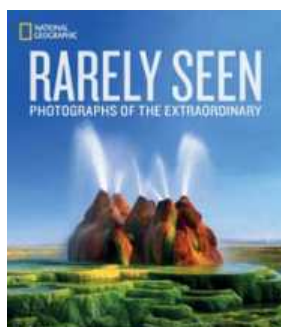
Alongside portraits of the people interviewed, there are stunning aerial images of natural wonders throughout, as you would expect from the *Earth*

from Above author. Details of how these images were taken, an overview of the making of the film and information about the other journalists and photographers involved in the project can be found in the introductory chapter.

Through his ethically conscious and ambitious multimedia project, Arthus-Bertrand hopes to unite people from all around the world through the experiences they share.

To watch the film trailer, head to human-themovie.org

Covered market, Haiti.

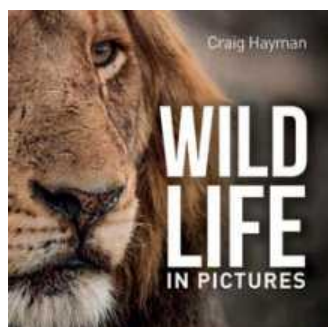


Rarely Seen: Photographs of the extraordinary

Susan Tyler Hitchcock

» *National Geographic*

» 978-1-426-21561-2



» *Hardback, £19.99*

Today we can see thousands of images depicting spectacular places and natural wonders we've never visited, thanks to the internet, but what does mean for institutions such as National Geographic, which has made its name by showcasing imagery to expand our understanding and awareness of the world we live in? Stunning photographs are only a Google search away, but *National Geographic's* latest large-format release demonstrates that it is the editing and curation of a beautifully printed book that keeps us returning as readers.

Featuring places, events and natural and manmade phenomena rarely seen by

human eyes – from volcanic lightning and bioluminescent mushrooms to the Nepalese honey hunters of Nepal – *Rarely Seen* is full of breathtaking images from all corners of the globe. Thoughtful sequencing complements the high quality photographs, plus the experience of turning the pages of a book is far more engaging than scrolling down a never-ending page.

Wildlife in Pictures

Craig Hayman

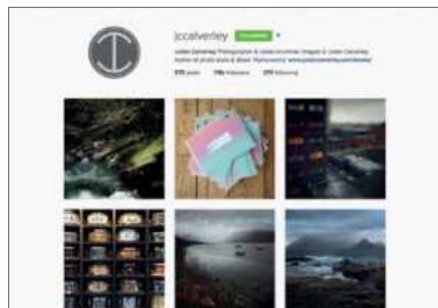
» *New Holland*

» 978-1-921-51762-4

» *Hardback, £30*

WHO TO FOLLOW ON INSTAGRAM

Image-sharing app Instagram is a key platform for photographers to showcase their work and share details about what goes into each shoot with behind the scenes footage. Here are six accounts worth checking out...



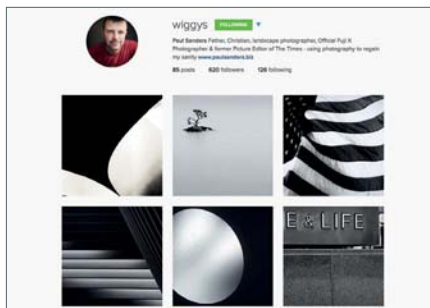
Julian Calverley

The photographer behind *#iPhoneOnly*, a pocket-sized picture book of dramatic landscapes taken on a smartphone, Julian Calverley is a frequent user of Instagram. He keeps his followers engaged through regular posts about his latest projects, updating his page with his beautiful iPhone pictures to marvel at and enjoy.
@jccalverley



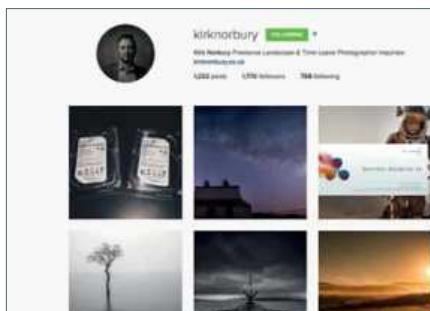
Fred Marie

With one of his images gaining 1,286 likes (and counting), Fred Marie's posts capture the exhilaration and thrill of what it's like to be a travel and adventure photographer. Marie's pictures show what goes on behind the scenes of his most white-knuckle shoots, his day-to-day life when at home in France and quotes he's found inspiring.
@destinationreportage



Paul Sanders

In his Instagram bio, former *Times* picture editor Paul Sanders states that he uses photography to regain his sanity. With a collection of delicate and minimal images, most of which are in black & white, we feel Sanders' pictures will help us to adopt a zen-like state of mind too.
@wiggys



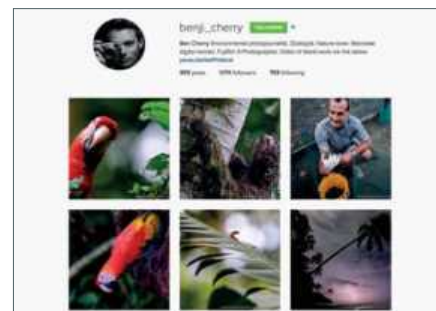
Kirk Norbury

Featuring mesmerising landscape images and the occasional time-lapse video, Kirk Norbury's Instagram feed shows how a variety of media can be used to keep followers interested. Alongside his nature work, Ayrshire based Norbury also posts beautiful still life photographs of his favourite whisky.
@kirknorbury



Paul Kenny

Many of the images on Paul Kenny's Instagram feed show him using his smartphone like a sketchpad, enabling him to keep his eye tuned in when he's not in the studio working on his beautiful abstract still life photographs. We've also enjoyed Kenny's regular updates on Millie, his lovable dog, who accompanies him on his walks.
@jmarmaduke



Ben Cherry

Looking at Ben Cherry's Instagram page, it's clear his conservation ethos is just as strong as his images of wildlife. Using video and stills to keep followers up to date with his latest assignment, Cherry's footage of baby turtles being released and making a dash for the sea is a clip we could watch again and again.
@benji_cherry

With a background as a photographic safari guide and a childhood spent in South Africa's outdoors, Craig Hayman has an understanding and appreciation of wildlife that clearly feeds into his photography. Although largely a image-led book, *Wildlife in Pictures* includes biographical writings of his encounters with his country's majestic animals, what he learned while training as a guide and how he developed his passion for conservation. It is here, in the text, that Hayman truly shines. The photographs are good, but sadly the printing quality does let some of them down. It is nonetheless an engaging read from the first page to the last.

THE LANDSCAPE AND US

We look at two books that highlight man's impact on the natural world...

Hackney By Night

David George

» Hoxton Mini Press
» 978-1-910566-04-6
» Hardback, £12.95

Wandering through London Fields, Victoria Park and other green spaces in Hackney, photographer David George scopes out pockets of wild nature in one of the most urbanised UK cities. Working at night, using the ambient light from nearby street lamps, George projects nature as eerie and mysterious. Small in size and introduced by a short fictional piece by Karen Falconer, the pictures in the book invite you to look closer and discover the area's unexpected beauty.



City of Mines

Anderson & Low

» Dewi Lewis Publishing
» 978-1-907893-77-3
» Hardback, £35

Photographers Jonathan Anderson and Edwin Low document Victor in Colorado, USA, a former gold-mining town, to show human's lasting impact on nature. At first glance, the images seem more balanced towards the town rather than the landscape, but a closer look reveals the not-so-distant carved-out mountainside in the background, where the ecosystem has been disrupted and nature is still, after 100 years or so, trying to reclaim the environment.



THE BIG VIEW



© NASA/SDO/GSFC/Michael Benson, Kinetikon Pictures, courtesy of Flowers Gallery

EXHIBITIONS

1 Otherworlds: Visions of our Solar System

» Natural History Museum, London

» 22 January to 15 May

A true innovator in his field, photographer Mark Benson works at the intersection of art and science. His latest series, which he has been working on for the last decade, sees him taking raw data from planetary science archives (such as those belonging to NASA and ESA) and processing the information to create large-format landscapes. Starting with black & white imagery

sent back from equipment in space and finishing with colourful, high definition visuals of the universe, Benson's pictures break free from the confines of Earth to give us an overview of the solar system's dazzling diversity of landscapes. Around 73 of the photographer's composite images will be exhibited at the Natural History Museum, each showing the stunning geological formations found on other planets in our solar system. Showcasing an important chapter in photography and our exploration of space, this illuminating exhibition is sure to expand our perceptions of the universe.

nhm.ac.uk

2 International Garden Photographer of the Year

» 17 January to 28 February

» Sissinghurst Castle and Gardens, Kent

Famed for its exquisite gardens, designed by former owner Vita Sackville-West, Sissinghurst Castle near Cranbrook is a fitting venue to host the exhibition of winning and highly commended images from the International Garden Photographer of the Year competition. Taken by both amateur and professional photographers from around the world, the images are

THE BIGGER PICTURE



Here are two exhibitions that aren't directly related to photography, but we think they may inspire you...

The Artist and the Sea

» To 8 May

» City Art Centre Edinburgh, Edinburgh

The ever-changing flow and power of the sea is a timeless subject and one that has captured the imagination of artists for centuries. This exhibition focuses on the work of a number of Scottish artists who have been inspired by the sea close to Edinburgh and includes pieces by William McTaggart, Joan Eardley and Thomas Buttersworth (see picture above). Alongside the paintings there will be a selection of drawings, prints, photography and sculpture.

edinburghmuseums.org.uk

Tom Price: Antarctic Explorer and Lifetime Adventurer

» To 6 February

» Keswick Museum and Art Gallery, Cumbria

Travelling the world in search of new adventures, mountaineer, explorer, teacher and artist Tom Price (1919-2013) dedicated himself to the outdoors. His achievements include helping to map the Antarctic island of South Georgia, skiing across the Alps, canoeing through Canada and climbing the Lake District's Glaramara range to celebrate his 90th birthday. Price documented his adventures through diaries, essays, articles and paintings, and a selection of these form the body of a new exhibition at Keswick Museum and Art Gallery in the Lake District.

keswickmuseum.org.uk



© Patrick Goujon

NATIONAL PARKS: EVENTS

We've picked out some top events taking place in the UK's national parks this winter...

Mar Lodge Mountain Film Festival

» 12 and 13 February

» Mar Lodge Estate, Cairngorms National Park

If you're heading to the Cairngorms National Park this winter, take advantage of Mar Lodge's film festival in February. Four films will be shown each evening, including *Valley Uprising*, a documentary about the history of climbing in Yosemite National Park and the counterculture roots of outdoor sports; *Stone Free*, which tells the life story of UK solo climber Julian Lines; *The Citadel*, which looks at a group's first ascent up a remote Alaskan peak; and *Late*, an extreme Scottish skiing film.

visitcairngorms.com

Dark Skies Festival

» 15 to 21 February

» Various locations, Yorkshire Dales National Park

Take advantage of the low light pollution of the Yorkshire Dales National Park and witness the celestial delights and nocturnal wildlife this area has to offer. Taking place during the February half-term, the festival has a huge range of activities to choose from for all the family. The main events will take place around the national park centres in Reeth, Danby, Aysgarth Falls, Sutton Bank and Hawes.

yorkshiredales.org.uk

What's that growl in the bracken?

» 3 February

» Bear Hotel, Brecon Beacons National Park

Surveyor, countryman and Black Mountains inhabitant Rob Yorke knows about the importance of keeping places wild. Sharing his passion and knowledge, Yorke will speak about rewilding, a conservation practice that releases our grip on managing the land and allows nature to reclaim and create a more biodiverse environment. Yorke will discuss how beavers, sheep, farmers, boars, tourism, food and bracken all impact the land, and how we can ensure a more sustainable future.

breconbeaconparksociety.org

Steve Oakes: In at the deep end

» 23 February

» The Lymington Centre, New Forest National Park

Steve Oakes has only been taking pictures seriously since 2005, but his portfolio of wildlife images, especially those of birds, show his natural talent behind a camera. Largely photographing birds close to his home in north-west England whenever he has a free afternoon, Oakes' knowledge and passion for his subject will inspire and entice anyone who meets him. In this engaging talk, Oakes will speak about wading birds, using his images to illustrate.

newforestnpa.gov.uk

Dark Sky Discover Night

» 30 January

» Battlesteads Dark Sky Observatory,

Northumberland National Park

Learn about our universe at Battlesteads Dark Sky Observatory on the edge of Northumberland National Park, one of the best places in England for stargazing. With guides on hand to tell you about star clusters, nebulae and any comets that you might see, as well as a history of cosmology – from the big bang to the present day – this is an event not to be missed. Thought-provoking subjects such as how big the universe really is, dark energy and multiverses will also be touched on.

visitnorthumberland.com

from competition nine's eight categories, including Wildflower Landscapes, Greening the City, Breathing Spaces and Beautiful Gardens. To see all the tour dates of the exhibition, please head to igpoty.com.

nationaltrust.org.uk/

sissinghurst-castle-garden

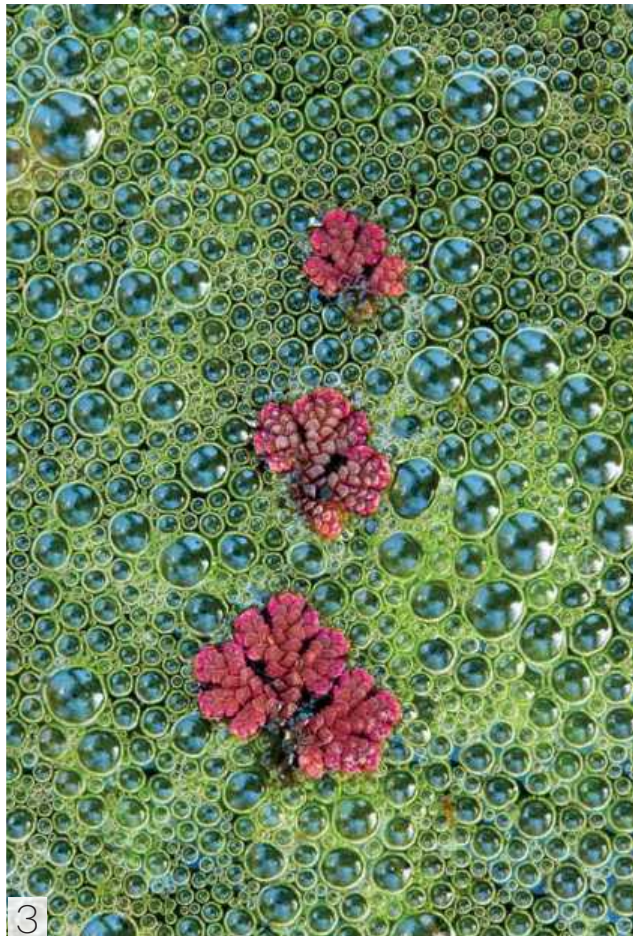
3 British Wildlife Photography Awards

» 16 January to 20 March

» Stockwood Discovery Centre, Bedfordshire

As part of its year-long UK tour, the winning and highly commended images from the 2015 British Wildlife Photography Awards will be on show at Stockwood Discovery Centre in Luton. Recognising the talents of photographers practising in the UK and highlighting the wealth and diversity of British wildlife, the competition showcases a stunning selection of photography that will capture the imagination of all who visit.

lutonculture.com/stockwood-discovery-centre



Fairy Moss, Enys Gardens, Penryn, Cornwall, by Tim Hunt, Botanical Britain winner, British Wildlife Photography Awards 2015.

© Tim Hunt

TALKS TO INSPIRE

Mountaineering Council of Scotland winter lecture

» 10 February

» Mountain Café, Aviemore, Highland

Legendary alpinist and RAF Mountain Rescue member 'Heavy' Whalley will recount some of his most thrilling experiences and make sure you're clued up on mountain safety during this evening talk at Aviemore's Mountain Café. With a focus on the essential skills needed when heading into the Scottish mountains, Whalley will draw upon his knowledge and personal adventures to discuss navigation, avalanche awareness, route choice, equipment and what to do when the weather turns wild.

mcofs.org.uk

Life behind the lens with wildlife filmmakers Patrick Morris and Huw Cordey

» 27 January

» Royal Geographical Society, London

The filmmakers behind some of the most groundbreaking television series in recent years, such as BBC's *Life*, *Planet Earth* and, most recently, *The Hunt*, Patrick Morris and Huw Cordey highlight the adventures and challenges they've faced in the field. The evening talk will include the opportunity for the audience to go behind the scenes and watch the making of BBC Earth's 3D theatrical film *Enchanted Kingdom* – an immersive journey through Africa.

rsg.org

James Lamb: One Scotsman, one monk, one remarkable year

» 9 February

» Salutation Hotel, Perth

Scottish-born James Lamb was in need of a career change so, after 30 years of teaching, he became a full-time adventure photographer and, with a Buddhist monk, established a trekking agency in Nepal. In this engaging talk, Lamb will recount his experience of being in Nepal when the worst earthquake in 80 years hit and devastated lives back in April 2015. He'll also explain his current efforts in making sure aid gets to those most in need through local charity the Little Sherpa Foundation.

rsgs.org

Martin Boysen: Hanging on

» 3 February

» Chemistry Theatre, University of Bristol

One of the most influential mountaineers of the 1960s, Martin Boysen was the first to climb some of the best routes of his era, including Nexus on Dinas Mot and the Capital Punishment on Ogwen's Suicide Wall – not to mention discovering the legendary sea cliffs of Gogarth. Here, he touches on the main highlights of his climbing career, such as his early epic trips in the Alps, being a member of Sir Chris Bonington's team during their 1970 excursion up the south face of Annapurna, and completing the first ascent up northern Pakistan's Trango Towers in 1976.

wildernesslectures.com

Your letters

Write to us! We love getting your views and responses; email claire.blow@thegmcgroup.com

LETTER
OF THE
MONTH

A complete collection

In response to John Hankin's letter about the number of people who have followed *Outdoor Photography* from the beginning (OP198): I am also guilty! I attach a photo to prove it – the first 199 issues (should you care to count!). I stumbled across the first issue in a newsagent in Suffolk (Bungay or Beccles – can't remember which) when visiting family up that way. It eventually became an ongoing birthday/Christmas subscription gift for some years.

For me, it is the magazine that has stuck; it has been of high quality from the off – not having too many camera equipment reviews, but including reviews on other useful items such as clothing and other outdoor related gear, along with some very good articles/interviews accompanied by superb images. I have also enjoyed the viewpoints and other features showing locations and wildlife tips. Although I can't say I have been able to visit all the locations or gone looking for the wildlife, due to time and budget constraints, I have nevertheless gained inspiration from the work of others.

So, just to say 'thank you' – and here's to the next 200 issues of *OP*!

Andy Flowerday, via email



Cnoc na Gaoithe relocated

December's *Outdoor Photography* (OP199) was another excellent edition with some very interesting articles.

There is one glaring mistake in the Locations Guide, however. The first one is in Aiden McCormick's viewpoint, Cnoc na Gaoithe, Highland, which is a superb location for photographing Suilven. This isn't in the Cairngorms close to Braeriach, as the map suggests but is in Assynt, as correctly described elsewhere in the article. The pin on the map on the section opener on page 45 also incorrectly locates Cnoc na Gaoithe in the Cairngorms.

Another small gripe: *Outdoor Photography* has always led the field in providing shooting details accompanying photographs, but in this edition there are several articles which omit them entirely. As outdoor photographers, I'm sure most of the readership like to know these things and always feel let down when they are missing, I certainly do. I think *OP* should try to insist on including them.

Ian Baines, via email

Ed's comment Thanks for writing in, Ian. We're not sure how we managed to relocate Cnoc na Gaoithe but we take full responsibility for the mistake, as Aiden McCormick provided us with accurate details of the location. We apologise for any confusion caused by our error.

Regarding technical data accompanying images; this is something we try to include in technique articles, but with features such as interviews we feel that it is not quite so critical.

Irish viewpoints

As an aspiring new photographer, each month I enjoy looking through the magazine and taking inspiration from the various articles presented, up until the Locations Guide section. Month after month I'm left downhearted by the lack of locations described in Ireland. You frequently have Irish contributors, yet no Irish locations. I know the magazine is primarily a UK magazine, yet the western part of the UK, Northern Ireland, is never covered. Are places such as the North Antrim coast, the Glens of Antrim, the Fermanagh Lakelands, the

Ards Peninsula and Strangford Lough, the Sperrin and Mourne mountains and the Ring of Gullion, to name a few, not worthy of mention? Surely this cannot be true! I therefore look forward to the month that you send an intrepid photographer across the Irish Sea and then include some of our beautiful landscapes in your Locations Guide.

Niall Boyle, via email

Ed's comment Hi Niall, we would love to include more Irish viewpoints in *OP*, and are always on the lookout for locations in both Northern Ireland and the Republic of Ireland. Rather than sending photographers out to capture imagery from specific places, we invite readers to send in their favourite viewpoints for the Locations Guide section of the magazine (details of how to submit are on page 84). Unfortunately we receive very few Irish viewpoints – please feel free to send yours in for consideration!

A slippery issue

Well, I can't claim to have been a subscriber since the first issue of *OP*, having bought the first two

from a newsagent. Those issues convinced me this was a magazine not to be missed! So I have subscribed from issue three and still have every copy.

On another brief note, what's this I see on page 81 of the December issue (OP199)? Otter feeding its cubs on octopuses – no, no, no!!! The plural of octopus is octopi, just as the plural of hippopotamus is hippopotami. Don't ask about mongoose though...
Graham Wright, Cheltenham

Ed's comment *Hi Graham, we checked the Oxford Dictionary to try and get to the bottom of octopuses versus octopi: it says the standard plural of octopus in English is octopuses. It also states that the Greek plural form 'octopodes' is still occasionally used and that the plural form 'octopi', formed according to rules for some Latin plurals, is incorrect. We hope our findings don't prompt you to cancel your subscription after all these years!*

Demystifying digital

I have subscribed to *OP* for a year now and find the articles a good source of ideas. But, as a newcomer to digital photography, I am confused by the amount of software available. I have been given Lightroom 6, which I am assured is the easiest programme to use to modify and improve photographs, but I have great difficulty understanding how to use it! So, your article in the December issue (Quick guide to Lightroom workflow, OP199) was a good, simple guide that I could follow.

Can you have a regular section in the magazine of simple explanations for the use of Lightroom and possibly Photoshop for those who are struggling with digital processing?

Don Ives, via email

Ed's comment *Really glad to hear you're enjoying the magazine, Don. We tend to shy away from too many features on the use of software as there are so many great, and generally free, resources online that provide guidance on how to use it. I'd be interested to hear if other readers would also like to see more about it though.*

All cameras great and small

I read with interest the letters in the December 2015 issue of *Outdoor Photography*. Like John Hankin ('200 issues of OP'), I have read every issue and still look forward to it falling through my letterbox every month. I have learnt so much from reading the articles and,

as Mark Murton said in his letter in the same issue, my images may not win major competitions, but to me they are special.

I have an idea for future articles, however. I am no longer able to carry a huge DSLR with lenses, a heavy tripod and an enormous backpack. Neither can I climb to great heights for the best viewpoints, but I still thoroughly enjoy my photography within my limits. Would it be possible to include some articles for people in similar situations, those who use a camera with a fixed lens, maybe? (I use a Sony RX10, a Fuji X100s and my old faithful Lumix LX5). Perhaps they could be written by someone with the knowledge to encourage us to keep going.

Wendy Smith, via email

Ed's comment *Thank you for your comments, Wendy. We appreciate that our readers use many different types of cameras, large and small, and so we try to ensure our features are relevant to all. We will certainly look into running more features about this.*

Think big

Richard Childs' technique feature on large format photography (OP197) helped to demystify the medium for me, and made 4x5 photography feel approachable. Shortly after reading the article, I purchased a Graflex Crown Graphic. It's not ideal for landscapes (although it's not bad, either), but it is an easily handled and affordable camera with which to begin my 4x5 journey. Unfortunately I will now have to upgrade my scanner to accommodate the film – it costs more than the camera!

In response to John Fryatt's letter (OP198) suggesting a second part to Richard Childs' article, I too would appreciate you sharing more information on large format photography, regularly. How do we process 4x5 black & white film, for example?

I think our renewed interest in film (here in the States anyway) will lead many of us to 4x5 and beyond.

Victoria Gray, Nevada, USA

Finding the right workshop

Anne Pennington-George raises some very good points in her letter 'Workshops – do your research' (OP198). As far as I am aware, there is no form of industry accreditation for which photo guides should be accountable in order to run workshops or tours. Given the fact that the number of photo workshops and holidays on the market has boomed in recent years, one might ask how we, as potential clients, can be guaranteed some form of return on our investment.

The first thing I think we all need to do as photographers is ask ourselves one fundamental question: what do we want to gain from the experience? Perhaps you want to travel somewhere new and will need to rely on the guide for local knowledge; or do you want to learn more technical aspects of camera craft? Setting goals and objectives will help in narrowing down the search for a photo guide or workshop that best suits your needs.

The second thing I think we need to do is engage with the photographic community online. As a wildlife photographer, it took me a few years to do this, and to develop a network. But once I did I was able to make connections and survey the market in terms of offers relating to workshops and, more specifically, photo safaris. I found this was very useful when it came to soliciting recommendations. Client testimonials are worth their weight in gold, and any credible, reputable workshop or photo guide should have no problem providing client references on demand. If they are unable to do so, this should raise a red flag.

There are some outstanding professionals out there offering incredible guest experiences. It is unfortunate that Anne had a bad experience, but in the absence of industry standards, as photographers we do have ways and means at our fingertips to carry out the necessary research with due diligence.

Jon Bryant, via email

February's letter of the month winner, Andy Flowerday, receives a one-year subscription to the Acronis True Image Cloud, worth £64.95

The industry's fastest universal full image backup solution, the newest version of the Acronis True Image Cloud provides complete protection against data loss disasters and mishaps, both locally and remotely. Making it possible to capture, store, control and access data from multiple devices and from any location, the backup solution enables you to protect Android, iPhone and iPad devices and Windows tablets as well as PCs and Macs. A new easy-to-use online dashboard allows you to manage all your devices from a single place, while a personal archiving capability ensures you never run out of storage.

For more information about Acronis True Image solutions, or for a free trial, visit acronis.com





IN CONVERSATION WITH

Éric Valli

Legendary French photographer Éric Valli has been out on the road again shooting another of his monumental projects: this time it's China's Yangtze River. 'It's one of the greatest waterways in the world', he says

Interview by Nick Smith





previous page The bend of the Yangtze. *above* First ray of sunshine in Avalokiteshvara tea house.

When you talk with Éric Valli about photography, his conversation is littered with endless references to people, adventure and landscapes. But curiously, he hardly mentions photography or cameras at all. This is because, surprisingly, he doesn't regard himself as a professional photographer in any technical sense. 'In many ways I am a total amateur.'

This may seem like an extraordinary confession from one of the world's greatest living outdoor photographers. But, on elaboration, it becomes clear that what he means by this is simply that his operational methods aren't available to the under-pressure professional. Valli describes how he likes to take a lot of time over his work, often reaching the conclusion that what is before him isn't what he originally intended or wanted. 'What this can mean is that I have to go back for another month to find the picture again. I don't work like a professional on assignment very much. But I am passionate and I try to make my work as serious and inspirational as I can.'

As for the technical side of things, he cheerfully admits that he doesn't have much to say on the subject, other than the fact that his new project – Living Yangtze – is his first on digital equipment, which appears to be a genuine revelation to the man. 'Before, I used to do everything on my Leica film cameras.'

But, for all his modesty he is prepared to describe Living Yangtze 'as a monumental piece of work', which he hopes will become a testimony to a culture that is at risk of disappearing before our eyes. The legendary French photographer, who achieved worldwide acclaim for his pioneering portrayal of the Himalayas, explains how his latest expedition was nothing short of a six-month voyage of exploration along one of the world's greatest rivers. In pursuit of perhaps his most ambitious project yet, he relentlessly travelled more than 30,000km 'far off the beaten track'. His vision? To capture the spirit of the people, and to record the untouched natural ecosystems of China, a country that to the rest of the world is shrouded in mystery. Living Yangtze was

commissioned by Swarovski to celebrate the 15th anniversary of its Waterschool project and is being exhibited the world over. We'll come back to that later.

To achieve the emotional power that Valli's work communicates, the most important thing is to be 'truthful to the people you are observing and to respect their culture.' To do this, Valli delves deep into the territories he visits, finding places that have not been affected by the commercial influence of tourism. 'If you want to visit the places I go to, of course they are on maps, but good luck with finding them. But it will also take you time to get there. You will learn a few words of the language too.' But as Valli says, you'll only scratch the surface. For the photographer, time is the critical ingredient in his work: without this added dimension all you will achieve is a picture. With time, you get stories. If you don't take time to understand your subject 'you are like a tourist taking a picture in a zoo. I am not a tourist.' What Valli produces is a labour of love. 'You may not want to use the word, but my work is the work of love.'



above Dragon Kiln: sunset at the workshop. *following page* Cham ceremony at Dongzhulin.

These photographs are love stories about the people that I have lived with and shared my life with.' Valli goes on to say that he was emotionally very moved by the Chinese people. 'They told me that I was helping them to rediscover their country. They say: "I didn't know this still existed." And that's a good thing for me. China is such a beautiful country and my objective was to try to show this.'

For Valli, water is everything, and nothing encapsulates its symbolic importance more than this colossal arterial waterway that flows through some of the most inspiring landscapes on the planet. 'All living things are constantly recycling the same water. We need to preserve this natural resource for future generations,' he says, before explaining that Swarovski Waterschools 'are where it all starts: teaching sustainability to thousands of children. It is an incredible thing that has been going on since the year 2000.' But, the photographer wanted to spread the word in a way that was 'encouraging rather than gloomy, that would take people in the right direction when it came to preserving their natural

heritage.' And so the project was born: Valli studying what was for him a mythical river, through which he could tell the story of nothing less than the water of life. 'We all know about the downside of the effects of pollution on the world's rivers, because that has been documented. But I wanted to do something more uplifting than that.'

Valli recalls working in China in the 1990s, when it 'was very different to what I discovered on the Waterschool project.' Over the past 25 years China has become intensely industrialised, which led the photographer to wonder whether he could produce the inspirational work that he was planning. But as he wandered up and down the Yangtze his hopes rose, as he encountered 'seven great stories from seven locations' that seemed to get to the heart of 'the river that I had in my mind. This project that I have photographed and filmed is real and it is true. In many ways it is just like an old-fashioned National Geographic assignment.'

It's not possible, says Valli, to produce a meaningful portrait of a landscape without

a deep-seated sense of connection with the subject. The maestro says he needs to immerse himself in his work by 'getting to know the people, understanding how they live and by making friends. They need to understand what it is you are trying to do. Somehow, they become your teacher and you become their student.' While on the road, Valli led 'a nomadic existence. But I have always been a nomad, a traveller, passionate about my work. I think work like this can help to protect the environment. But you can only protect what you love and respect.'

Valli is convinced that without Swarovski's assistance, iconic projects such as 'Living Yangtze' could not be achieved today. 'In the old days, big magazines used to finance work like this, but that no longer happens. I don't see Swarovski's support so much as Corporate Social Responsibility: really it's patronage of the arts. This is incredibly important if we want to get new environmental messages across to people.'

For Valli, who is in his early sixties, the world of reportage or travel photography on a grand >







above (left) Naxi village great grandmother. above (right) Mother of water – Drolma Choni uses a large yak horn to collect milk.

scale is changing. He reflects on the old days, which for him represented a golden era of assignment photography, when he and his friends Sebastião Salgado and Yann Arthus-Bertrand seemed to be continually circulating the globe on big-budget, magazine-sponsored missions to create massive, inspirational, 'deep and meaningful' portfolios that would endure the test of time and hang on gallery walls.

'We all started at the same time, together. We were in our twenties and we were doing serious work. But if you want to recreate that style of work today you need to be financially wealthy or you need sponsors, because magazines no longer support this style of work. Actually, I don't really like to call them sponsors because for me, they really are patrons of the arts, in many ways.' Yann says that today there are plenty of companies that will throw money at football or Formula 1, but it is harder to find household brands with programmes that will

financially support more artistic endeavour. On reflection though, he thinks that modern companies with the vision to support photography have something in common with the European princes of the 19th century, who would underwrite the efforts of Mozart or Beethoven. 'I didn't understand it at first, but actually it is a dream, because it is only through corporate finance that we can get great projects like this moving.'

Valli hopes that the success of Living Yangtze will lead him to successor projects on other great rivers such as the Amazon and the Nile. 'All of these rivers are amazing. And I would love to create a body of work in the way that my great heroes, such as Edward Curtis, did. His body of work is considered to be of historical importance. You can see his influence in my pictures, actually.'

To see more of Éric's work, visit ericvalli.org

WILD PHOTOGRAPHY HOLIDAYS



Iceland's Northern Lights, Glaciers & Ice Workshops

Photograph the astonishing glacial landscapes and northern lights on our Iceland workshops in winter and autumn. Small groups, unique locations and our local knowledge – come and see for yourself.

www.wildphotographyholidays.com





Photographers imbue their images with narrative through the elements they choose to include and the techniques used to render a scene. Pete Bridgwood finds a story in the Lofoten Islands

My photograph was made from the roadside in Lofoten during a particularly overcast visit. The lake was frozen and covered in snow, homogenising the detail in the middle ground, and poor visibility had thrown the background mountains into haze – emphasising the presence of this gate with most of its accompanying fence missing. I intentionally excluded any evidence that this was actually part of someone's garden, in the hope of inviting the viewer to create their own narrative.

The famous old adage 'every picture tells a story' is worth remembering when we're constructing landscape photographs. At a fundamental level, every photograph is a representation of just one or two entities: 'things' or 'events'. In reality, of course, the 'event' we see in a photograph is a subjective visual representation of a real world moment captured by the photographer. Our perception of that representation as the viewer is what fabricates the event for us.

Whenever a shutter clicks, reality becomes distorted; the inclusion or exclusion of various compositional elements and the way relationships between them are emphasised or subdued contrives to remould reality. The way that a photographer frames their composition can elevate an image from purely visually pleasing and reveal a richer layer of engagement for the viewer, by creating two very powerful constructs: narrative and context. Each of these elements guides the other, together they allow the creation of a story by the viewer; and people adore stories.

Photographs distil space and time by capturing frozen moments, effectively eliminating the passage of time, and reducing spatial dimensions by creating flat representations of our three-dimensional world. Paradoxically, some of the most potent ways of creating compelling imagery involve the use of various photographic techniques to mitigate this freezing and flattening. Using long exposures to blur dynamic elements, or compositional arrangements

to reintroduce a sense of depth are powerful techniques. An interesting quality of 'story' or 'narrative' is that it suggests a sequence of events with the passage of time: a story generally has a beginning, middle and end. So the use of narrative in a photograph can also reintroduce a sense of time.

The power of narrative in photography has swayed governments, saved environments and changed history. Narrative is what creates and necessitates responsibility for photojournalists and news photographers; but in fine-art photography, the only responsibility we have is to the photograph itself. We are completely free to manufacture a specific context and narrative, and mould the emotional feel of our image – and that is liberating.

above Lofoten Islands, Norway.
 Fujifilm X-Pro1 with Fujinon XF 18-55mm f/2.8-f/4 R LM OIS lens at 55mm, ISO 200, 1/280sec at f/5.6, handheld

Insurance for photographers and video makers

Insurance for Equipment Public Liability Professional Indemnity

We can also provide insurance for:

- ✓ Drones
- ✓ Equipment and Liability
- ✓ Hired In Equipment
- ✓ Annual or "One Off" cover available
- ✓ High Risk Travel and Business Travel
- ✓ Anywhere in the World



01837 658880

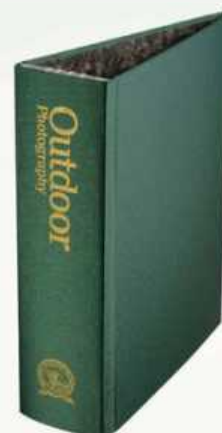
www.aaduki.com

info@aaduki.com @aaduki

Aaduki Multimedia Insurance, Bridge House, Okehampton, Devon, EX20 1DL

Aaduki Multimedia Insurance is a trading name of Versatile Insurance Professionals Limited which is authorised and regulated by the Financial Conduct Authority

Outdoor Photography BINDERS



Now you can keep your magazines in order and build up a complete practical reference library.

These stylish and durable binders each hold up to 13 issues and are an ideal way to protect your magazine collection.

	UK £	Europe £	Rest of World £
Binder (each)	£8.99	£8.99	£7.49 (excl. VAT)
P&P for first binder	£2.95	£3.95	£4.95
P&P for any additional binders	£1.95	£1.95	£4.95

I would like to order _____ binder(s) for Outdoor Photography

Mr/Mrs/Miss/Other _____ Name _____
Surname _____
Address _____
Postcode _____
Country _____ Tel _____
Email _____

- ☐ I enclose a cheque (made payable to GMC Publications Ltd.)
☐ Please debit my credit/debit card (please indicate)

TO THE VALUE OF £ _____

Card Number _____

Expiry Date _____

Security Code _____

The last 3 or 4 digits on the signature strip

Card Type



Signature _____

Date _____

Guild of Master Craftsman Publications Ltd., will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer not to be informed of future offers, please tick this box ☐ Offer ends 31/03/2016

CALL: +44 (0) 1273 488005
ORDER ONLINE: www.thegmcgroup.com

SEND FORM TO: FREEPOST RTHA -TGLU -CTSK,
GMC Publications Ltd, 166 High Street, Lewes, BN7 1XU
(Please affix a stamp if posting from overseas) Please allow 28 days for delivery



Yosemite Landscape Masterclass

21st to 28th May 2016

Yosemite is often regarded as a Mecca for landscape photographers and was made famous by the father of landscape photography, Ansel Adams. This is an opportunity to visit some of the iconic locations including Half Dome from Glacier Point, from the valley looking up at Cathedral Spires, Sentinel Rock and the 3000ft cliff of El Capitan, as well as Yosemite Falls and Bridal Veil Falls. We venture over the 10,000ft Tioga Pass to Tenaya Lake and we will be staying close to the Giant Sequoias of Mariposa Grove. For a landscape photographer, this is the trip of a lifetime!

the landscape photography workshop company

visit www.aspect2i.co.uk or call 0845 505 1455

LEARNING ZONE

IMPROVE

30 **How to photograph
winter wildlife**

38 **Quick guide to...
patterns in nature**



GO WILD THIS WINTER!

Andrew Parkinson's guide to taking compelling winter wildlife photos

How to capture creative winter wildlife images

Learn how to shoot stunning photographs of birds and animals in their natural surroundings this winter: Andrew Parkinson offers practical and creative advice to help you succeed in the field

There is very little that can be considered straightforward about photographing wildlife in winter. Even putting aside the inherent risks of navigating Britain's icy roads, there are multiple factors that photographers need to overcome at this time of year – from the sheer physical difficulty of moving around in deep snow to the trials of finding a suitable subject in often reduced visibility. There's also the challenge of protecting yourself and your precious equipment from the numbing cold while contemplating the vagaries of exposing your snowy surroundings correctly. Get it right,

though, and the images can be absolutely sensational. Animals are in their winter finery, and low winter sunlight can bathe your subject in the most exquisite reflected light. If you're lucky you can benefit from a winter wonderland backdrop of snow-covered trees and glistening windblown snow.

If you've never photographed animals in the snow before, then I hope that what follows will inspire you. It might be difficult, and it will be frustrating at times, but the effect of winter weather and light can have a transformative effect on your wildlife images.





LEAVE ONLY FOOTPRINTS

The greatest amount of satisfaction that I can ever derive from wildlife photography is when I can find, stalk and photograph an animal, and then leave without it even moving. This was exactly the experience I enjoyed with this partially concealed, snow-encrusted brown hare that I encountered at a site I had recently discovered close to my Derbyshire home.

Whenever I arrive at my various brown hare locations, the first piece of equipment I pick up is my binoculars. This allows me to scout out the landscape ahead, isolating individuals with potential while minimising the risk of accidentally disturbing a hare that is tucked up in the relative comfort of its cosy form. It is then simply a case of trying to work out the best approach, using natural cover such as wooded field margins or hedgerows, while all the time factoring in additional elements such as wind direction and the potential backdrop to the image.

If no obvious cover is available, then there is little alternative but to crawl. I've always found this to be the most effective, if exhausting, way to approach hares, as it enables me to avoid revealing my shape, which may be perceived as threatening to an animal. Instead, I can appear as a strange, rotund object that moves at glacial speed while clicking intermittently. Snow or ice cover inevitably make sliding easier, albeit noisier, but it can still be an exhausting and uncomfortable experience, especially when pockets are

laden with spare batteries, memory cards and sandwiches (which rapidly morph into an inedible ball of wet bread).

The brown hare will give you all the necessary clues as to its level of ease. A relaxed hare will often have its eyes partially closed and the ears will be folded down over its body. Any opening of the eye, stiffening or hunkering down of the body position, or elevation in the ears, is my cue to simply stop, watch and wait for the hare to relax again before proceeding. I stayed with this hare for as long as I could endure the biting winds, before retreating slowly.

*above Nikon D3s
with Nikon 600mm
f/4 VR lens, ISO
800, 1/640sec
at f/6.3*

*opposite Nikon D3s
with Nikon 600mm
f/4 VR lens, ISO
800, 1/640sec
at f/5*

ETHICAL CONSIDERATIONS

» The welfare of your subject should be your primary concern at any time of year, but in winter this is doubly important. An overwhelming majority of animals and birds exist on the very margins of survival, and winter is inevitably the most challenging season for them. This is the time when the old, weak or vulnerable animals will likely succumb, so a respectful, cautious and attentive approach is absolutely essential.

» Be mindful that at the end of the day, we Gore-Tex-shrouded photographers can return to the warmth and safety of our centrally heated homes, fill our empty bellies with hot food and retire to our warm beds to recuperate – a luxury not afforded to our animal cousins. Energy to them is of critical importance and should not be wasted on avoiding the unwelcome attention of an overenthusiastic or thoughtless photographer.

WILDLIFE IN ITS ENVIRONMENT

Close-up portraits of wildlife will always have their place, but in winter, more than at any other time, it is possible to step back and reveal your subject within the context of its environment.

This is because the comparative starkness of a winter landscape often allows the subject to stand out more easily, enabling the creative photographer to convey a sense of scale, and provide an indication of the habitat in which the animal lives.

The mountain hare is a perfect example. It is called a mountain hare for a reason and yet, time and time again, whenever I see images of these wonderfully confiding creatures it seems that too much emphasis is placed on close-up portraits. If the setting allows, and could potentially benefit the image, then it's always worth approaching the animal in a way that includes consideration of the backdrop.

This hare (below) was sitting high on a ridge and I was able to approach it from below, with the mountains forming an impressive backdrop. Having photographed the scene at multiple apertures and checking the resulting images, I decided to try to bring the whole scene into sharp focus; I shot this image at f/20. It is my personal preference is to produce images such as these, images that have a painterly quality, as they give equal importance to both the subject and the habitat, providing much needed context. To prevent the hare from getting 'lost' in the image I was careful to position myself so that I could compose it against a background of clean snow, free from the rocky distractions of the cliffs behind. As a result, the distinct outline of the hare, although small in the frame, contrasts with the shape of the mountains and is immediately obvious.



GUIDING SERVICES

» It goes without saying that Britain's mountains can be dangerous places to work in, especially in winter. A number of the UK's leading professionals now offer guiding services to some of these remote locations, so it is well worth considering booking a couple of days with them. Not only will you receive their invaluable expertise in finding and stalking remarkable mammals such as mountain hares, but you can also gain first-hand experience of the mountains in winter, the rapidly changing conditions and how to keep yourself safe. Some guides offer fantastic opportunities to photograph iconic UK species such as the red squirrel.





WORK LOCALLY

It will come as no surprise to those who know me that the value of working locally is something I bang on about endlessly. Its advantages are numerous, but in winter this is especially so. Most people will know of locations locally where they can definitely find wildlife throughout the year, and this is an important consideration. Snowfall in many parts of the UK is a brief occurrence, sometimes just a few days a year, which makes it doubly important to maximise every conceivable opportunity. As such, when snow is forecast, instead of potentially wasting time trying to seek out unpredictable species, I usually go to places where opportunities to photograph wildlife are guaranteed.

I have always been driven more by the image than the subject. For me, an outstanding image of a common bird, such as a mallard in snow, will always appeal more than mediocre images of more 'glamorous' creatures. So whether it is wildlife on your local duck pond, the bird feeders in your garden or a grey squirrel in an urban park, I would encourage you to consider doing the same.

The image of a pied wagtail (above) was taken at a location near my home, close to a small café where the local birds are used to taking advantage of food scraps thrown to them by visitors. In winter the café is often closed, but this is the worst time of year for the birds to lose such a vital source of food. I had noticed various aspects of the wagtails' behaviour, including the way they would frequently flutter short distances just above the ground; I knew this would

make capturing shots of them in flight relatively straightforward. I positioned myself so that I could photograph them against a dark background in order to reveal the full extent of the conditions and to give some context to their environment and the challenges that small birds have to overcome in their daily struggle to survive.

Placing a small amount of food on the ground, it took virtually no time at all for a variety of birds to start feeding enthusiastically. It also felt good to know that my presence would have genuinely helped these beautiful birds.

above Nikon D300 with Nikon 200-400mm f/4 VR lens, ISO 320, 1/1000sec at f/4, Gitzo tripod, Wimberley head

opposite (top) Nikon D3s with Nikon 600mm f/4 VR lens, ISO 800, 1/800sec at f/4

opposite (bottom) Nikon D3s with Nikon 200-400mm f/4 VR lens, ISO 800, 1/320sec at f/20

THE RIGHT GLOVES

» The warmer and more comfortable you are, the longer you will be able to work in the field. The longer you're able to stay out, the better the chance you have for making images. For years now I have used the same system of keeping my hands warm while maintaining critical speed with the functions of my camera. Thin glove liners, available from most outdoor stockists, are teamed with fingerless gloves. Whenever I head out to photograph in winter, I take about five pairs of each so that when one pair gets wet I've always got a dry pair to change in to. Get used to identifying what part of your equipment lets you down first and try to get it sorted as soon as possible. Otherwise it will cost you images.

>



CHECK YOUR HISTOGRAM

This image of a red deer in a whiteout is one of my all-time personal favourites. There are, however, aspects of the experience that still rankle, mainly because I made a completely avoidable error.

As soon as I arrived at the site the possibilities were immediately obvious and it was my excitement, and the resulting carelessness, that caused me to make a fundamental mistake. The weather was absolutely perfect. A blizzard was blowing through with such ferocity that anything and everything was covered in snow in a matter of minutes: the trees, the deer and me and my equipment. I also knew that the conditions were transient and that this opportunity would be brief, lasting exactly as long as the blizzard and not a moment longer. As soon as the squall passed, bright, high contrast sunlight would return, melting the snow and transforming the scene back to mediocrity.

The need for speed, and the extremely challenging nature of the conditions, made checking the image on the back of my camera very difficult. Wiping the melting snow off the

screen, I gave only a cursory glance at the image and decided, foolishly, that it looked about right. The result is that I underexposed this image, only by about half a stop, but enough to render the snow a dull grey.

Had I known at the time how useful the histogram is, I would have immediately referenced this invaluable tool, made sure my tones were right up to, but not climbing up the right-hand side and exposed the image correctly. In such bright conditions a camera will always get it wrong, and by overestimating the brightness of a scene the camera will tend to underexpose. As such, if you're using aperture priority, then most cameras will require positive exposure compensation, usually from about +2/3 upwards.

Always remember, though, that there is nothing wrong with making mistakes, they are an important part in the journey towards becoming a more competent photographer – the trick is to only make them once. The histogram is now my default screen for checking my exposures and, to date, my error has not been repeated.

above Nikon D3s with Nikon 200-400mm f/4 VR lens, ISO 800, 1/2500sec at f/4, Gitzo tripod, Wimberley head

opposite (top) Nikon D300 with Nikon 200-400mm f/4 VR lens, ISO 400, 1/640sec at f/4.5, Gitzo tripod, Wimberley head

opposite (bottom) Nikon D3s with Nikon 200-400mm f/4 VR lens, ISO 800, 1/640sec at f/18



NEGATIVE SPACE

» If ever there is a time to use negative space in your images, then the starkness of a winter landscape provides ample opportunity. Favouring the benefits of easily accessible subjects, a few years ago I travelled to Gigrin Farm red kite feeding station in Powys, mid Wales, during a cold spell. The snow on the ground acted like a natural reflector, bouncing light back up and giving the kites' plumage a wonderfully even tone, free from areas of shadow. Additionally, a milky white, overcast sky gave an ideal background to produce this graphic, illustrative image. Although rules are there to be broken, I do generally feel that an image is balanced better if the bird is flying towards the negative space. The fact that this eager raptor is feeding on the wing gives the image an important extra element.

BE PREPARED AND ACT FAST

Images can present themselves completely out of the blue, and the speed, flexibility and creative thinking that you respond with is of paramount importance. The image shown below came about as I was driving up a remote Scottish valley, on the lookout for mountain hares. The beauty of the winter landscape meant that photographic opportunities were plentiful, so I kept my camera, with lens attached, on the seat next to me, ready to be employed at a moment's notice.

As the line of red deer came into view I was immediately struck by the potential, drawn to the graphic simplicity of the scene. As I looked in more detail I noticed the equally graphic, elongated form of a fence in the foreground and knew that these two elements would juxtapose perfectly. As soon as I started shooting, however, I knew the image just wasn't quite working; it felt that it lacked something. Scanning around I could just make out some other fences further up the snow-covered track and so I ran along the road in search of a better vantage point.

The composition I'd hoped for started to come together, but I needed to work fast. It was obvious to me that all the elements within the scene were of equal importance; the deer, the fences and the trees all had intrinsic value. The experience was brief, and as exhausting as it was exhilarating, but it helped greatly that my camera was already set up and ready for action.



KEEP IT TIDY

» While the starkness of the winter landscape is great for producing graphic images, it can also show up any flaws in your shots. Working with this confiding mountain hare, I had spent a few hours lying just a few feet away but was struggling to create a nice, clean image because some foreground heather was breaking through the snow and creating an unsightly and distracting dark area. With the hare utterly unperturbed by my presence, I slid forward on my belly, halving the distance between the hare and the camera. I then moulded a small bank of pristine snow and returned to my original shooting position. With the unsightly area obscured I now had a nice diffuse foreground to complement the background, and when the hare sat up to groom, the image was complete.



TEN ESSENTIAL TIPS

- 1 Put safety first.** No image is worth injuring yourself for, so ensure you can get to your location without putting yourself at risk.
- 2 Stay local.** It's safer, cheaper and easier, and will produce more reliable subjects; the image should come before the subject.
- 3 Be prepared.** Wear plenty of layers so you can add or remove garments. The more comfortable you are, the longer you can remain in the field.
- 4 Take it slowly.** Snow and frost provides extra challenges for wildlife, so don't add to an animal's troubles. Always approach respectfully and with caution.
- 5 Carry only essentials.** I take one camera, one lens, binoculars, phone, spare batteries, spare memory cards and food.
- 6 Check your exposures.** Exposing for snow and frost requires extra consideration, so keep checking your histogram.
- 7 Protect your front element.** Try to prevent snow from getting on your front lens element; if it melts, it can get inside and fog your lens.
- 8 Carry a mobile phone.** Snow can hide hazards such as boulders and streams, so tread carefully. Break an ankle in the mountains and you'll need a way to get help.
- 9 Keep an eye on the weather.** If it snows all day when you're photographing, make sure that you'll still be able to make it home. If you're driving to your location, keep blankets, food and water in your vehicle just in case.
- 10 Feed your local birds.** This can be rewarding for you, and greatly beneficial to the birds, but accept it as a responsibility. Keep the supply of food constant and ensure that it's suitable for the species you are feeding.

left Nikon D3s with Nikon 200-400mm f/4 VR lens, ISO 400, 1/1000sec at f/4

TAKE PART! Enter our 'winter wildlife' competition – turn to page 111 for details



Naturetrek

A unique selection of dedicated wildlife cruises

St Kilda & the Hebrides
May - 7 days - from £1,595

Alaska - Whales, Bears & Glaciers
July - 13 days - from £6,395

Spitsbergen - Realm of the Polar Bear
June - 11 days - from £4,995

Western Canada - Spirit Bears & Grizzlies
September - 10 days - from £4,595

Dominican Republic - Swimming with Humpbacks
March - 10 days - from £4,395

Galápagos Islands
Several departures annually - 13/20 days - from £4,095

Amazon Wildlife Cruise
June & July - 10 days - from £3,495

Greenland - Bowhead Whales
May - 10 days - from £3,695

India - the Brahmaputra
February & December - 14 days - from £3,595

The Maldives - Mantas & Dolphins
February - 10 days - from £3,495

Baja California - Whale Watching
February & March - 14 days - from £4,295



Visit us on
Facebook



01962 733051
www.naturetrek.co.uk



Naturetrek, Mingledown Barn, Wolf's Lane, Chawton, Hampshire GU34 3HJ



QUICK GUIDE TO...

Shooting patterns in nature

We tend to shoot the landscape on a grand scale, but if you take a closer look you'll find fascinating patterns created by nature that make great images. **Lee Frost** explains...

Try as you might, there's just no getting away from patterns. Wherever you go, whatever you do, they're there. From the tiniest cells that require a microscope to see, to rolling sand dunes in the world's deserts, nature relies on repetition as it creates order from chaos, which in turn brings strength and stability. Patterns also make powerful images because they attract attention and hold it.

Of course, you needn't trek to the Sahara or become a biological boffin to appreciate patterns in nature. Once you start looking you'll find them everywhere – on the coast, in the countryside, at ground level, in hills and mountains, in your garden, down by the river, in woods and forests. Wherever you find patterns and whatever created them, one thing's for sure – fascinating photographs are guaranteed.

HOW TO SHOOT PATTERNS IN NATURE

» More often than not, natural patterns are best revealed by soft, low-contrast light – the type of light you get on an overcast day or when shooting in the shade. Harsh sunlight isn't so suitable because it creates dark shadows and bright highlights. This can work if you're shooting ripples in sand or rock details, but generally, soft light is better.

» A telezoom is ideal for isolating patterns in nature, and the way these lenses compress perspective can

also be handy for emphasising patterns. Where patterns are smaller, move in close and fill the frame using a standard zoom or, if necessary, a macro lens. The key is to compose tightly and to exclude periphery details that will draw attention away from the pattern.

» Experiment with different camera angles to make the most of natural patterns. Often the best viewpoint will be obvious, but there are times when you need to move around the subject and explore it from

different positions before you shoot. A tripod can be useful here, keeping the camera steady and making precise composition easier.

» Pattern images can often be improved during post-production. You may find that by cropping differently to how you composed the image will work better. Increasing contrast and boosting colour vibrance is worth trying too. Removing colour by converting to black & white is also a great way to emphasise patterns.

FIVE ESSENTIAL TIPS

1

Whether you try to capture a sense of scale is up to you. Often, pattern images work better when there's no scale because it makes the viewer take a closer look and try to figure out what they're seeing. Ripples on a beach could be enormous desert dunes shot from the air.

2

You'll find loads of patterns in your garden – droplets of rainwater on leaves, frozen dew on flowers and spiders' webs, the patterns created by frozen leaves, backlit palm fronds, patterns in frozen puddles and ponds. Cacti are also a great source of patterns.

3

If you're on the coast, look for natural patterns in rocks eroded by the action of the seas, pebbles on beaches, ripples in sand, reflections on the water and patterns left by outflow streams that flow across the beach – beaches in the Scottish Highlands are ideal for this. Also look for patterns and colours in estuaries and bays at low tide.

4

A great way to see patterns in nature is by taking to the sky in a plane, helicopter or hot-air balloon. Once you're a few thousands feet above ground it's amazing how patterns reveal themselves – the delicate fingers created by river deltas, crops and flowers planted in rows in fields, desert dunes, tree tops in plantations and so on.

5

Winter is here and it's an ideal season for shooting patterns. Ice is a great subject – take a closer look at frozen puddles, rivers, lakes and ponds and you'll see endless patterns. The freeze-thaw-freeze process helps. Trapped air bubbles also create intricate patterns that can keep you occupied for hours.



STRENGTH IN NUMBERS

Patterns not only work well as individual images, but also collectively. Each image gains strength from being part of a set rather than standing alone and the overall impact is increased. That's the beauty of repetition. Try shooting patterns in a specific subject, such as a sandy beach, rocks, plants and flowers in your garden, or a wander through local woods, then put them together in a single montage and see how great they look when presented together.



A place from another time

A visit to Llangorse Lake in the Brecon Beacons leads Grant Hyatt on a journey down memory lane as he recalls his experience of working as an activity instructor there 10 years ago. This time he is finally able to stop and appreciate the serene beauty of the place

Last spring I visited South Wales' largest natural lake, Llyn Syfaddan (Llangorse Lake), for what should have been a sunrise shoot, like many of the others I have enjoyed during my two-plus years of wanderings with a camera. The forecast was favourable and the time of year promised a good variety of flora and fauna. What I hadn't factored in was the effect my history with the place would have on the photographs I went home with.

Some 10 years ago, in a life that seems so distant it barely feels like my own, I worked as an activity instructor on the shores of the lake. For two summers I lived in a green canvas tent, 10 metres from the water's edge, where it was not uncommon to be kept awake into the early

hours by the vast number of resident birds and the unmistakable calls of hundreds of Canadian geese passing through. Back then I did not even own a camera phone let alone understand terms such as aperture and ISO. In those days I looked on life a little differently, and outside of my day to day work activities – climbing, kayaking and the occasional swim in the lake's murky waters – there was little time for much else.

Thankfully, life these days is a little slower paced, with photography really helping me to stop and appreciate the subtler events unfolding in front of me, whether that be watching the shadows roll across the landscape from the top of Fan Foel or enjoying the emptiness and isolation of my favourite mountain lake.

As I was sitting on the edge of the jetty, with this beautiful scene all to myself, I couldn't help but drift back through episodes from my former life. I tried to recall a time during the summers I lived here when I had simply stopped, sat and taken notice of this amazing place; the rather sad conclusion was that I hadn't.

When I finally managed to drag myself out of my dreamlike state and started to think about taking my first photograph, there was only one composition that seemed to grab me. As the pre-dawn colours began to develop over the lake, I shot a long exposure capturing the slow and silent movement of a pair of swans against the stillness of the surrounding landscape; a nice metaphor for the day's outing I think.

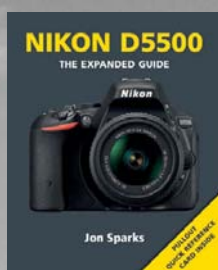


fototonic
www.fototonic.co.uk

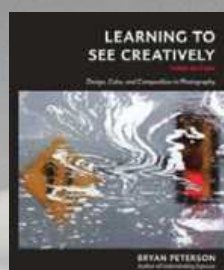
JERSEY | GUERNSEY | SARK | FRANCE

INSPIRATIONAL PHOTOGRAPHY WORKSHOPS & TOURS

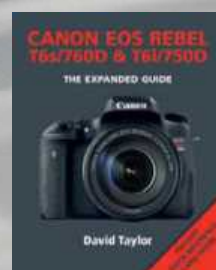
NEW PHOTOGRAPHY BOOKS



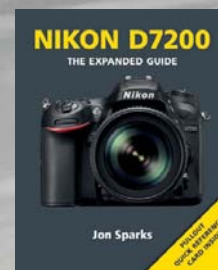
Quick Find Code: 25397
Nikon D5500
£14.99



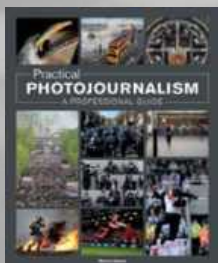
Quick Find Code: 25721
Learning to See Creatively
Third Edition
£17.99



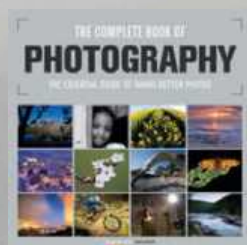
Quick Find Code: 25471
Canon EOS Rebel T6s/760D & T6i/750D
£14.99



Quick Find Code: 25528
Nikon D7200
£14.99



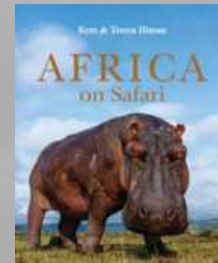
Quick Find Code: 24480
Practical Photojournalism
£19.99



Quick Find Code: 23860
The Complete Book of Photography
£29.99



Quick Find Code: 25822
Blue Ice
£30.00



Quick Find Code: 25823
Africa on Safari
£30.00



HUNDREDS OF INSPIRING PHOTOGRAPHY BOOKS AVAILABLE
VISIT: **WWW.THEGMCGROUP.COM** OR CALL: **01273 488005**

The curse of the masterpiece

Many of us seek to capture the 'decisive moment' in a single, standalone photograph, but a series of images can often deliver a more powerful message, says David Ward

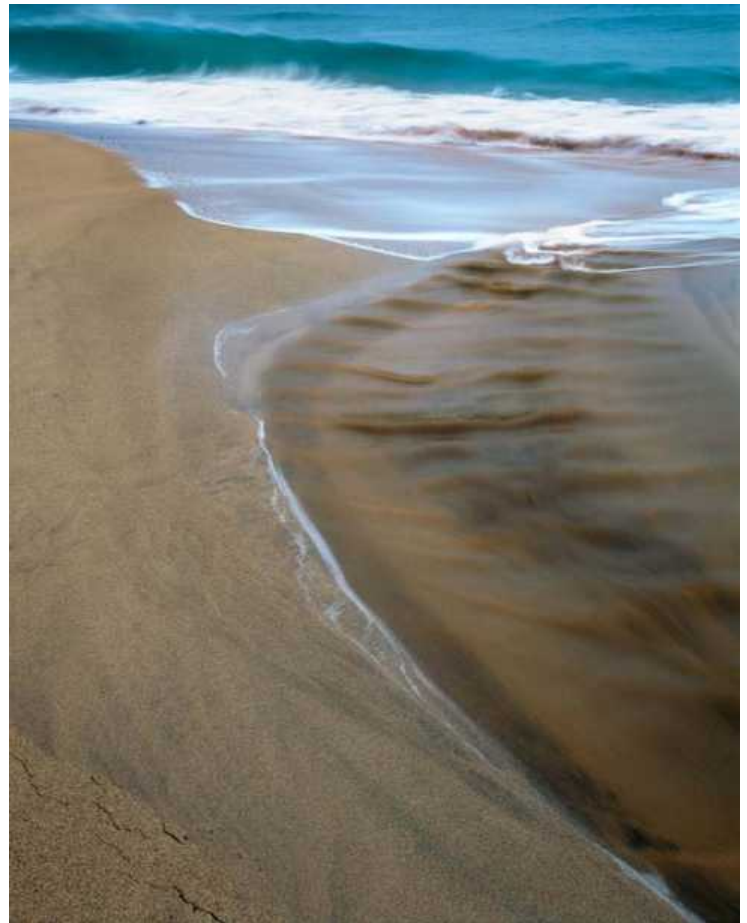
In 1878 Eadweard Muybridge was the first human to faithfully freeze fast motion in an image – that's any image, not just a photograph. It's no understatement to say that Muybridge's series of photographs describing the motion of animals and the human figure forever changed our understanding and interpretation of the world.

Before photography no one had any idea whether all four of a horse's feet were off the ground at the same moment during a gallop. Leland Stanford, who wanted to settle a bet about this, commissioned Muybridge to provide photographic evidence. This was in itself a remarkable technical feat, calling for the invention of the camera shutter and remote release as well as huge strides forward in film chemistry (it's ok I'll stop with the locomotion puns now). But the stringing together of the individual images into a sequence produced something even more remarkable than the individual frames. His pioneering work led to the invention of cinematography – or motion pictures – and has influenced numerous artists in diverse fields, from Marcel Duchamp's painting *Nude Descending a Staircase* to the blockbuster film *The Matrix*.

There are obvious, inherent reasons for Muybridge taking a series approach to image making, but might other photographers gain in a different way from making series rather than single images? Rather than a sequence of images describing an event, might a sequence be used to convey an idea or emotion?

Most landscape photographers seem preoccupied with capturing masterpieces; single images that are intended to be viewed in isolation. You might say that they are (probably unknowingly) following Cartier-Bresson's drive to capture decisive moments in single images. Many feel that the concentration of a subject's essence into a lone frame is the photographer's ultimate goal, and that such a feat is the definitive expression of the consummate photographer. One can see why; it feels good to have solved the puzzle of how to shoehorn reality into a single, jam-packed frame. In reality there are innumerable 'decisive' moments (rendering each a little less significant than it might at first appear!) and almost as many 'essences'. By placing the emphasis on masterpieces, photography is perhaps following in the footsteps of painting, where master craftsmen toil over an extended period to make iconic images. It may be no coincidence that Cartier-Bresson first trained as a painter. Actually, while we may view individual images by Bresson, it's his body of work that makes him a master photographer.

In fact, the idea that single masterpieces are seen as the pinnacle of creative expression in the art world is a misapprehension; since at least the 19th century the body of work, or series, has been seen as the acme. On initial inspection, the biggest problem with the emphasis on masterworks would seem to be that very few have Cartier-Bresson's talent and insight. In fact, there's a more fundamental issue: it's impossible to constrain the interpretation of a single image. That jam-packed frame, while significant to the author, may not mean very much to others who view it. If you want to communicate an idea a single image is actually



a pretty poor way of doing it. But with a series of images we can better direct the viewer's attention and interpretation.

Because we keep returning to subjects or events and photographing them time and time again, many of us already make what might be termed 'accidental series'. The crucial step that few of us make is identifying such themes and then actively developing them; I count myself in the 'group who fail to' group!

The commonest way that we view series is as a photographic monologue, presented in a book or as an exhibition. There are many possible reasons for making a series: to record a single time or place (Andrew Nadolski's *The End of the Land*, based around a single bay in Cornwall, is one example); to show a photographer's stylistic or intellectual concerns (for example, *Mirrors, Messages, Manifestations* by Minor White); as a straightforward narrative; for political propaganda (Walker Evans and James Agee's *Let Us Now Praise Famous Men* is a great example); or simply as a record of the



photographer's career. By carefully choosing which photographs sit next to which, we create the possibility for a story, though this needn't be a literal narrative and may simply be thematic. I heartily recommend John Berger's *Another Way of Telling* for a deeper insight into how to construct such a narrative.

A series might reach an even higher goal by collectively reinforcing an idea that was alluded to in each individual image. Such synergies are rare since they require a deep insight and persistence on the part of the photographer. I would still suggest that a series of images is always capable of being more powerful than any single photograph, no matter how masterfully realised that frame might be. This is, after all, one of the reasons why movies are so popular.

But sequences of still images can be equally powerful, not least because they allow contemplation of the individual frames. Muybridge really started something!

**DOWNLOAD
OUTDOOR PHOTOGRAPHY
FOR JUST £1.99
AND GET 1 FREE ISSUE**

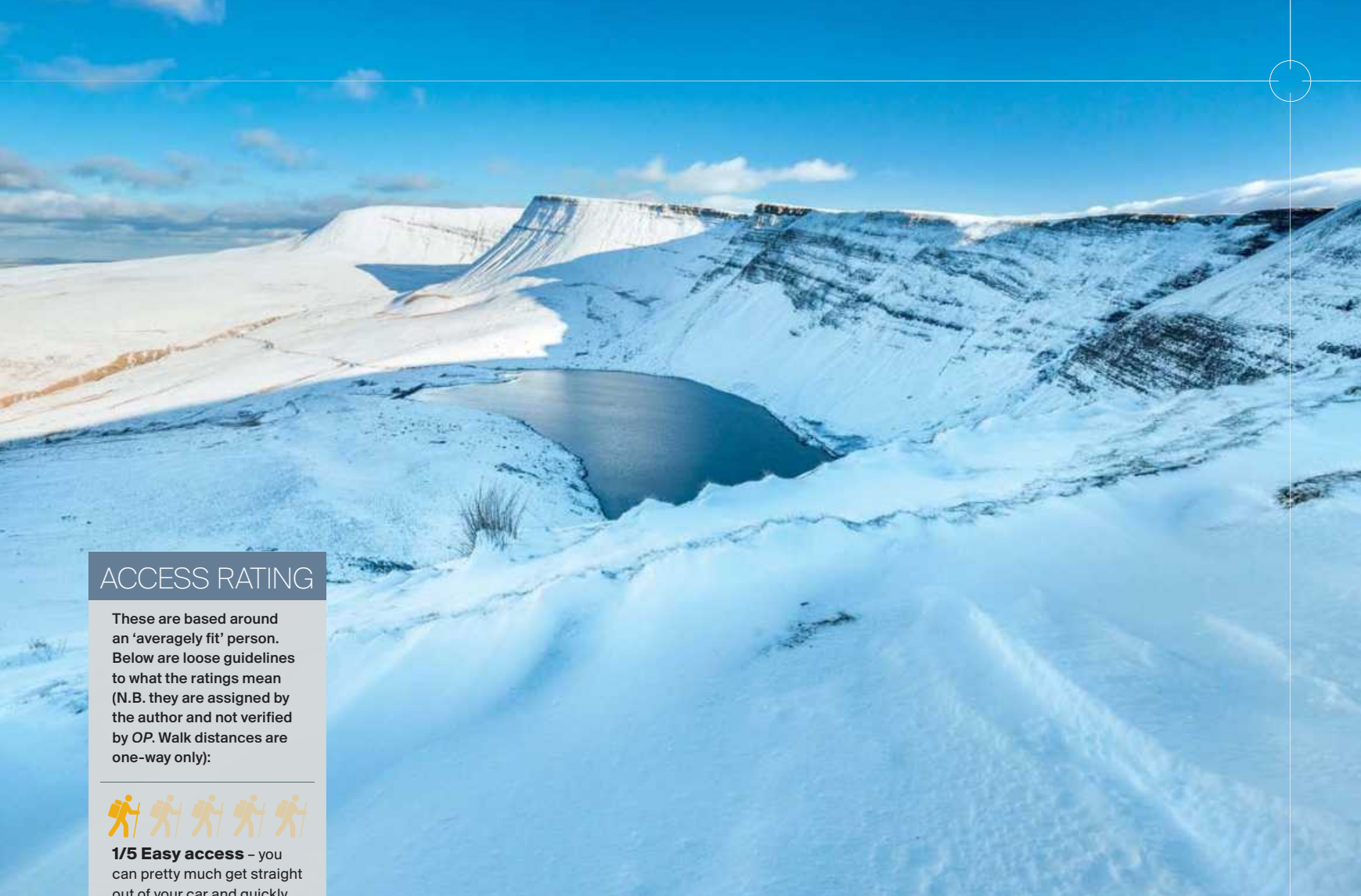
Subscribe and get individual
issues wherever you are
+ save money!

6-month subscription £14.99
12-month subscription £27.99

Single issues £2.99

 **pocketmags.com**





Llyn y Fan Fach, Carmarthenshire, by Drew Buckley

ACCESS RATING

These are based around an 'averagely fit' person. Below are loose guidelines to what the ratings mean (N.B. they are assigned by the author and not verified by OP. Walk distances are one-way only):



1/5 Easy access – you can pretty much get straight out of your car and quickly be at the viewpoint via good quality paths.



2/5 Some gentle walking – generally less than a half mile – is involved, which may be on mixed quality paths.



3/5 A walk of up to about two miles, over quite easy terrain.



4/5 Medium length hike – up to about four miles over mixed terrain, possibly with some quite steep gradients.



5/5 The most difficult access. Long hike over challenging terrain (e.g. mountains/summits/steep coastal terrain); or involves travelling over particularly extreme ground (e.g. scrambling on rocks/exposed coastal paths or mountain ridges) over any distance.

LOCATIONS GUIDE

46 Viewpoints of the month

- 1 Honeybag Tor Devon
- 2 Arthur's Stone Swansea

50 Viewpoints

- 3 Gurnard's Head Cornwall
- 4 Ragleth Hill Shropshire
- 5 Llyn y Fan Fach Carmarthenshire
- 6 Glen Coe Argyll
- 7 Borlum Bay Highland
- 8 Winnats Pass Derbyshire
- 9 Holywell Bay Cornwall
- 10 Glen Affric Highland



Map plottings are approximate

Honeybag Tor, Devon

Venturing into Dartmoor on a wintry morning, Bruce Little travelled to a location away from the tourist hotspots and composed an image using key landscape features to lead the eye through the scene

Canon EOS 5D MkII
with 24-105mm
lens at 105mm,
ISO 200, 1/20sec
at f/13, cable
release, tripod

The landscape of Dartmoor is very varied, from the rugged high moor to the north-west, to the gentler rolling hills of the southern moor, and the more rural areas to the east. Throughout its 368 square miles you can find open moorland, rivers, lakes, waterfalls, woodland, ancient stones, monuments and the scars left by the historical activities of man. There are popular tourist hotspots, but it is also very easy to find yourself completely alone, with only the sounds of nature for company. No matter how much I think I know the area, there is always somewhere new to explore, as was the case on this particular morning.

Honeybag Tor sits in the popular east of Dartmoor, a little way north of the village of Widecombe-in-the-Moor. I'd been intrigued by this spot for a little while but, despite its easy accessibility, somehow I'd managed to avoid visiting it until now. This was possibly because I'd often found myself passing by en-route to somewhere more secluded. I was determined to put this right, and it was worth the trip.

While the location is hardly remote, a visit does require a little bit of extra legwork – walkers typically have to climb and pass Chinkwell Tor first.

This part of the moor is very popular and attracts the crowds, but many people settle for a visit to the famous Hay Tor and Hound Tor. A little further exploration, however, is rewarded with this quieter viewpoint.

As I drove up from Bovey Tracy and over the cattle grid at Haytor to get on to the moor proper, the Paul Simon song Slip Slidin' Away came to mind because there was snow on the road, which I hadn't anticipated. This made for a rather nervous, slippery drive over to my parking spot, but I considered the snow a welcome addition, as it would add an extra dimension to any photos. Parking up near Bonehill Rocks, I set off towards my destination and was reminded of the old adage that there's no such thing as bad weather, only bad clothing. It was blowing a gale and freezing, but my merino baselayer and down jacket kept me relatively toasty.

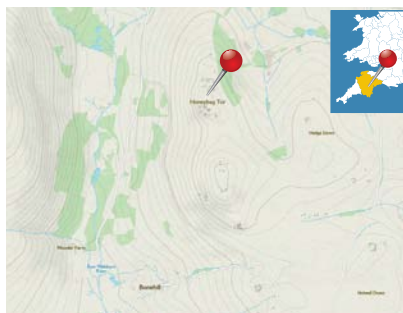
Honeybag consists of a number of rocky outcrops and great views in all directions. Although there was only a dusting of snow, I had learned my lesson several years ago that I had to be careful not to leave big boot prints in what might turn out to be a good picture opportunity. The sky wasn't fantastic in terms of pre-dawn or golden hour colour, and it was a real

struggle to find a composition that wasn't ruined by the bland sky. Nonetheless, I eventually settled on a view looking east towards Hay, Saddle and Rippon tors and took a few shots using the foreground rocks to add interest to the images.

Having bagged what was a pretty standard tor shot, I fancied attempting something a little more interesting and decided to see what else the area offered in terms of photographic opportunities. A pine tree caught my eye almost immediately; it offered the potential of a pleasing composition because it was visually joined to the distant Hound Tor by a zigzag of walls, fences and trees, leading the eye through the scene. The longest lens I had on me was my 24-105mm zoom and, using it at its maximum focal length, I walked towards the tree until the scene filled the frame and then set up my tripod. The added advantage of this particular composition was that it left only a small section of the almost empty sky in the image. In a way, I wished I'd packed a slightly longer lens for picking out details – next time, maybe. For now, I packed up and took a leisurely stroll back to the car, enjoying the solitude and the anticipation of maybe having got a good photograph.

6 miles from Bovey Tracy | 24 miles from Exeter | ACCESS RATING    

PLANNING YOUR TRIP



How to get there From Bovey Tracy, take the B3387 out of town, signposted Haytor. After about half a mile, take the left fork to stay on the B3387 and climb to Haytor. Drive across the moor a little way until you reach a road that forks to the right, signposted Hound Tor and Manaton. Take this road and then the first left; after a short drive you will reach Bonehill rocks – park in one of the small parking areas nearby. Cross the road and climb past Bell Tor and Chinkwell Tor to make for Honeybag Tor, about half a mile to the north.

What to shoot Views in most directions. Use a wideangle lens to include the rocks of the tor, or longer focal lengths for distant patterns.

Best time of day Sunrise is best, especially if there is the chance of fog in the valley towards Widecombe. Late afternoon also works well.

Nearest food/drink The Rugglestone Inn, Widecombe-in-the-Moor, Newton Abbot, TQ13 7TF, 01364 621327, rugglestoneinn.co.uk.

Nearest accommodation Higher Venton Farm, Widecombe-in-the-Moor, Newton Abbot, TQ13 7TF, 01364 621235, ventonfarm.com.

Other times of year All year round, as there are good views in all directions.

Ordnance Survey map LR 191

Nearby locations Hound Tor (1 mile); Grimspound bronze age settlement (5 miles).





TOM MACKIE
WORKSHOPS



TOM MACKIE WORKSHOPS

TAILORED PHOTOGRAPHY TUITION

T +44 (0)1603 465292
M +44 (0)7711 618822
E tom@tommackie.com
www.tommackie.com/workshop

ENHANCE YOUR PHOTOGRAPHIC SKILLS WITH RENOWNED LANDSCAPE PHOTOGRAPHER TOM MACKIE

From small groups (max 6 people) to individual, tailored days, Tom Mackie's workshops are taught with the aim of getting the maximum from you, your camera and the landscape beyond in a practical and relaxed way. It doesn't matter if you use the latest digital SLR or a large format plate film camera, come and learn from one of the UK's most experienced, respected and creative landscape photographers. With 35 years experience as a professional photographer, Tom's work has been published worldwide in magazines, books, calendars and posters.

UPCOMING 2016 WORKSHOP DATES

15th - 22th Feb **Lofoten Islands, Norway** **SOLD OUT**
22nd - 29th Feb **Lofoten Islands, Norway** **SOLD OUT**
11th - 16th May **Venice, Italy**
16th - 22nd May **Tuscany, Italy** **3 SPACES LEFT**
22nd - 27th May **Cinque Terre, Italy** **3 SPACES LEFT**
20th - 25th June **Alsace, France** **NEW**
26th - 2nd July **Provence, France**

20th - 23rd May **Peak District, England**
5th - 10th Sep **Isle of Skye, Scotland**
11th - 17th Sep **Isle of Lewis & Harris, Scotland**
26th - 3 Oct **Santorini, Greece** **NEW**
13th - 20th Oct **Slovenia & Croatia** **NEW**
22nd - 29th Oct **Dolomites, Italy**
1st - 4th Nov **Lake District, England**

TOM MACKIE WORKSHOP GIFT VOUCHERS Now Available - The Perfect Christmas Present



FOR PRICES AND INFORMATION PLEASE VISIT TOMMACKIE.COM/WORKSHOP

Arthur's Stone, Swansea

Keen to put his astrophotography skills into practice, Dan Santillo headed to the Gower Peninsula before dawn to shoot one of Wales' most famous prehistoric monuments

Arthur's Stone is a megalith monument that consists of a huge 25-tonne erratic (a rock that is different in size and type to those found in the local area), left by a glacier during the last ice age. It is thought that in around 2,500BC, Neolithic people added plinth stones to support the structure and used it as a burial chamber. Although no bones have ever been found, it is classified as a scheduled monument. The stone lies just to the north of the summit of Cefn Bryn, a five-mile long old red sandstone ridge that is often referred to as the backbone of Gower.

Having not been out shooting for a while, and hoping for some astrophotography, Arthur's Stone was my location of choice one morning last February. I checked the weather forecast the night before; it wasn't going to be perfect, as there was some cloud around, but I decided to go anyway. An early rise meant I was on the road to Gower shortly after 5.30am.

I arrived in good time and walked to the stone. The temperature was bitterly cold, so I was thankful for my hat, gloves and down jacket. I set everything up and took a test shot. The thing about working in the dark is that you don't know what you're going to get until you have taken the photo. The first angle I tried didn't work well, as the city of Swansea was causing light pollution, so I moved to minimise the glare.

I placed the stone in the centre of the composition, deliberately breaking the



rule of thirds. I tried a couple of test shots to get the right exposure, which was 15 seconds at ISO 1600. This gave the right amount of detail in the sky and also captured a nice bit of cloud movement. The foreground was very dark at this exposure, however, so I tried using my head torch to paint the stone and foreground. This can be a very hit and miss technique, and I didn't like what I was seeing on the camera screen, so I decided to try exposure blending

instead. I doubled the exposure to 30 seconds, but that still wasn't light enough. Rather than using my remote release, which would have enabled me to shoot in bulb mode, I quadrupled the ISO to 6400 to give me a photo with a suitably light foreground. Once back home, I could combine the two images in Photoshop.

Happy that I had captured what I wanted, I jumped back in the car and drove to Three Cliffs Bay for sunrise.

Canon EOS 6D with Samyang 14mm lens, tripod, two exposures: one at ISO 1600, 15sec at f/4; and one at ISO 6400, 30sec at f/4

10 miles from Mumbles | 12 miles from Swansea | **ACCESS RATING**    



PLANNING YOUR TRIP

How to get there Take the A4118 out of Swansea. Pass through Upper Killay and take the B4271 North Gower road. After Cillibion, take the left turning and follow the road across the common, past Broad Pool. At the top of the hill, on the right, there is a rocky area to park in (careful with low clearance cars!). Arthur's Stone is just a few minutes' walk from here.

What to shoot Arthur's Stone, views down to Whiteford, and moorland scenes.

Best time of day Any time of day, as there is

360° degree access around Arthur's Stone.

Nearest food/drink The King Arthur Hotel, Higher Green, Reynoldston, SA3 1AD, 01792 390775, kingarthurhotel.co.uk.

Nearest accommodation The King Arthur Hotel – as above.

Other times of year The location offers photographic potential in all seasons.

Ordnance Survey map Explorer 164

Nearby locations Penmaen Burrows for Three Cliffs Bay (4 miles); Oxwich Bay (4 miles).

VIEWPOINTS

Gurnard's Head, Cornwall

Gurnard's Head is the most distinctive of all the headlands on the north coast of west Cornwall; in fact it was named because of a resemblance to the strange gurnard fish. Its narrow neck was once fortified as an iron age promontory fort. It's an impressive and prehistoric headland that makes for great photography.

How to get there Take the A30 to Penzance. Turn left at the roundabout by Tesco towards the town centre then take the first right on the B3311 towards



Gulval. After half a mile, where this road turns right, bear left and then take the first right, signed Newmill. Continue for about four miles then turn left on to the B3306, and park on the verge opposite the Gurnard's Head pub. On foot, take the minor road by the pub and then take the footpath on the left; Gurnard's Head will soon come into view. Head west on the coast path for this view.

What to shoot Dramatic coastal scenery and impressive granite features.

Best time of day Any time of day, though a couple of hours before sunset is particularly good.

Nearest food/drink Gurnard's Head pub, Zennor, St Ives, TR26 3DE, 01736 796928, gurnardshead.co.uk.

Nearest accommodation Gurnard's Head pub – as above.

Other times of year May is good for thrift in flower.

Ordnance Survey map Explorer 102

Nearby locations St Ives (5 miles); Botallack (8 miles).



© David Chapman

8 miles from Penzance | 29 miles from Truro

ACCESS RATING     

2 miles from Church Stretton | 13 miles from Shrewsbury | ACCESS RATING     

Ragleth Hill, Shropshire

The view from the southern end of Ragleth Hill extends over some of the most unspoilt countryside in the UK. There are no large conurbations, motorways or factories to be seen. February's late winter light gives the countryside a blue hue, which inspired AE Housman's poem *The Land of Lost Content* (also known as 'blue remembered hills'), and temperature inversions often produce ethereal misty mornings.

How to get there From Church Stretton, take the B4371 towards Much Wenlock. Park in the lay-by (on the left) at top of the hill on the outskirts of town (grid ref: SO 468932). Opposite are two lanes: take the left fork and head uphill, passing a transmitter. The lane then levels off. Take a second signed path on the right, climb through two kissing gates on to open access land, and then



bear left to the summit ridge.

What to shoot A 180° panorama takes in the 17-mile long wooded Wenlock Edge, the Brown Clee and Titterstone Clee hills, the Brecon Beacons and the Long Mynd.

Best time of day Early mornings and evenings; the ridge runs north-south.

Nearest food/drink Ginger and Green, 3 Sandford Avenue, Church Stretton, SY6 6BW, 01694 724644, gingerandgreen.org.uk.

Nearest accommodation Highlands B&B, Hazler Road, Church Stretton, SY6 7AF, 01694 723737, highlandsbandb.co.uk.

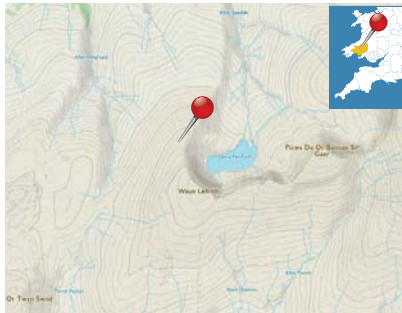
Other times of year Look for skylarks here between April and August.

Ordnance Survey map LR 137

Nearby locations Caer Caradoc (1.5 miles); Stiperstones (8 miles).



© Simon Whaley



Llyn y Fan Fach, Carmarthenshire

Llyn y Fan is a lake nestled deep in the Carmarthenshire countryside; it is a stunning location to head to in winter. Nicknamed the Carmarthen Fan, it lies just inside the western extremities of the Brecon Beacons National Park.

How to get there From Llandovery, head south-east on the A40 towards Maes-Y-Coleg, then turn right on to Waterloo Street. Follow signs towards Myddfai then head towards Llandeussant. Once in Llandeussant, turn left (signed Llyn y Fan). This is a long dead-end road, and after a mile and a half you'll reach the car park. From here, head up the main track, passing

the fishery. From the car park to the lake is about one mile (30 minutes), all uphill.

What to shoot Amazing glaciated terrain and crystal clear lakes. For the more mobile, head up and along the ridgeline for superb panoramic views of the Brecon Beacons. Continue east along the ridge towards another lake, Llyn y Fan Fawr. Keep an eye out for jumping trout on the way up the track and also red kites overhead.

Best time of day In winter, afternoon is best, as direct sunlight is short-lived on the lake itself due to it facing north. Head up to the ridge at sunrise to

capture the elusive 'dragon's breath' cloud inversions. It's also worth shooting at night due to the lack of light pollution.

Nearest food/drink Kings Head Inn, 1 Market Square, Llandovery, SA20 0AB, 01550 720393, kingsheadllandovery.co.uk.

Nearest accommodation New White Lion, 43 Stone Street, Llandovery, SA20 0BZ, 01550 720685, newwhitelion.com.

Other times of year Summer is good due to the lake's northerly position.

Ordnance Survey map OL 12

Nearby locations Usk Reservoir (10 miles); Pen Y Fan (17 miles).



© Drew Buckley

12 miles from Llandovery | 57 miles from Cardiff | ACCESS RATING

25 miles from Fort William | 76 miles from Glasgow
ACCESS RATING

Glen Coe, Argyll

Probably the most famous of all the Scottish glens, Glen Coe is a glen of volcanic origins, in the north of Argyll. Some of Scotland's finest landscapes, ranging from forbidding mountains, thundering rivers and waterfalls and beautiful lochs can be found in this stunning area.

How to get there From Fort William, take the A82 towards Glasgow. Pass through the village of Glencoe and drive up through the glen and park in one of the lay-bys near Altnafeadh. From there you can take many routes; for this location take a path on the left of the road (as you drive up the glen).

What to shoot Rugged mountains are on all sides, but the three sisters of Glen Coe – Aonach Dubh, Gearr Aonach and Beinn Fhada (pictured) – are always worth a look.

Best time of day During the winter the morning sun will sidelight the peaks, and the sun will set behind them, so you



might get dramatic skies at either time.

Nearest food/drink Clachaig Inn, Glencoe, PH49 4HX, 01855 811252, clachaig.com.

Nearest accommodation Isles of Glencoe Hotel, Glencoe, PH49 4HL, 01764 651843, islesofglencoe.co.uk.

Other times of year During summer the glen changes completely; the area is green and vibrant, and the rising and setting sun will light the face of the three sisters.

Ordnance Survey map OL 41

Nearby locations Buachaille Etive Mòr (1 mile); Black Rock cottage (3 miles).



© Kersten Howard

31 miles from Fort William | 34 miles from Inverness | ACCESS RATING 

Borlum Bay, Highland

In the Highlands of Scotland the infamous Loch Ness has very few access points; but Borlum Bay is situated at the south end of the loch and has very easy access. One of the best views of Loch Ness can be seen from here, looking directly down the water, framed by mountains either side. This bay is often calmer than the rest of the loch, and can be perfectly still in the early morning.

How to get there From Inverness, take the A82 towards Fort William. Pass through Drumnadrochit and keep going straight on into the village of Fort Augustus. Turn left on to the B862 after crossing the Fort Augustus Canal. Pass the Abbey on your left and caravan site on your right and you will see the loch open up on the left hand side. Access to a path is through a gate opposite a car parking place, and the loch is a couple

of minutes walk away. It can also be viewed and photographed from the roadside without walking.

What to shoot Wideangle images of Loch Ness with mountains in the background, reflections in the water and trees against the water's edge.

Best time of day Early morning for low wind and calm waters, and late evening for sunsets.

Nearest food/drink The Lovat, Fort Augustus, PH32 4DU, 01456 490000, thelovat.com.

Nearest accommodation The Highland Club, St Benedict's Abbey, Fort Augustus Abbey, Loch Ness, PH32 4BJ, 01320 345155, aonachmor.co.uk.

Other times of year In midsummer the long days in the north of Scotland mean a late sunset and long daylight hours.

Ordnance Survey map LR 26

Nearby locations Fort Augustus Canal Locks (0.5 miles); Urquhart Castle (27 miles).



© Margaret Soraya



1 mile from Castleton | 18 miles from Sheffield

ACCESS RATING 

Winnats Pass, Derbyshire

Winnats Pass is one of many dramatic landscapes within a five-mile radius of Castleton. It is a limestone scar cut deep into the hillside. This viewpoint was taken from one of the edges looking towards Mam Tor, but if you look the other way, you might be rewarded with a great sunrise. Take care... it's not for the faint-hearted!

How to get there From Sheffield, take the A57 towards Manchester then turn right on the A6013 to Bamford. At the T-junction turn right on to Hathersage Road (A6187) to Castleton. Pass through Castleton and out the other side, taking a left turn up Winnats Pass. At the T-junction turn right and park in one of the lay-bys.

What to shoot Dramatic limestone crags, mist and cloud inversions.

Best time of day Dawn and sunrise.

Nearest food/drink West Gaze Café, 24 High Street, Hamsterly, LA45 6BG, 01653 477567, westgazecafe.com.

Nearest accommodation Ye Olde Nag's Head, Cross Street, Castleton, S33 8WH, 01433 620248, yeoldenagshead.co.uk.

Other times of year Spring and summer are good too.

Ordnance Survey map OL 1

Nearby locations Pevril Castle (1 mile); Ladybower reservoir (6 miles).



© Mark Henson



6 miles from Newquay | 12 miles from Truro | ACCESS RATING     



© Andrew Ray



Holywell Bay, Cornwall

Towering sea stacks, the highest sands dunes in Great Britain, sheer cliff faces and spectacular waves surround the picturesque beach at Holywell Bay. All of these features can be captured from the extensive dune system, on the eastern side of the beach.

How to get there From the Highgate Hill junction on the A30, seven miles east of Newquay, follow the A39 for one mile. At the Halloon roundabout, take the second exit on to the A392, then after five miles, at a mini-roundabout on the outskirts of Newquay, take the A3075, signed Redruth. Follow this for two miles before turning right on to an unclassified road

signed Holywell Bay and Cubert. Pass though Holywell (three miles), to park in the beach car park. Cross the road and follow the footpath to the bay (half a mile).

What to shoot Dramatic sea stacks from the beach or sand dunes.

Best time of day Late afternoon/sunset.

Nearest food/drink St Pirans Inn,

Holywell Bay, Newquay, TR8 5PP, 01637 830205, stpiransinn.co.uk.

Nearest accommodation St Pirans Inn – as above.

Other times of year All year round.

Ordnance Survey map LR 200

Nearby locations Newquay (6 miles); Perranporth beach (7 miles).

21 miles from Cannich | 47 miles from Inverness | ACCESS RATING     

Glen Affric, Highland

Camban bothy is an isolated cottage at the far end of Glen Affric in the western highlands of Scotland. Located near a number of impressive mountains, Camban is a great remote base from which to explore the hills of Kintail and Glen Affric. As one of the most isolated cottages in the UK it makes for a superb winter adventure. The Mountain Bothies Association manages the building.

How to get there From Inverness, take the A82 south to Drumnadrochit followed by the A831 to the village of Cannich. From Cannich, follow signs for Glen Affric along the unnamed road for 10 miles until you reach the car park at the end of the road. From the car park, follow the track on either side of the loch, heading west, until you meet the river Affric, and continue along well-worn



trails until the river splits. Take the trail along Allt Cam-Ban for just over a mile until you reach the bothy.

What to shoot Snow-covered peaks, sweeping glens and the isolated bothy.

Best time of day Any time of day can be good.

Nearest food/drink Slaters Arms, Cannich, IV4 7LN, 01456 415215, slatersarms-selfcatering-lochness.com.

Nearest accommodation Slaters Arms – as above.

Other times of year Autumn for rutting stags and rivers in spate.

Ordnance Survey map LR 33

Nearby locations Falls of Glomach (7 miles); Glen Shiel (9 miles).



© Aidan McCormick

NEXT MONTH

OP202 ON SALE 11 FEBRUARY

Outdoor Photographer of the Year

– see the winners!

How to master composition

Quick guide to shooting mist

10 superb viewpoints

Church in Snaefellsness, Iceland by Lee Frost



The day the earth stood still

Could there ever be a day in your photography life when there was literally nothing to photograph? Impossible, you may think. And yet, if such a terrible day really did exist, what on earth would we do with our time, wonders Nick Smith

A journalist friend of mine, who is also a photographer, recently returned from one of those so-called press trips and was full of woe. For those of you not entirely sure what a press trip is, it can be summarised as follows. From time to time, a tourism board, hotel chain or travel provider will send out an invitation offering the chance to sample the delights of their product – all expenses paid, of course – in exchange for your guarantee that you will subsequently write an article about said experience in a national magazine or newspaper, which is also decorated with your well-crafted photographs and an all-important internet link to the host's website.

If not a form of bribery and corruption, then it is at least a moral pressure that coerces you into taking a punt on the trip generating sufficient publishable material to warrant your travelling. Most journalists are happy to take the bet because it's a pretty good one: the chances are that if you are commissioned by a travel magazine to come up with a feature on, say, a luxury break in Barbados, and this is what actually happens, and the article eventually appears, then all honours are even and everyone is happy. As I say, it's not quite a Faustian pact, but it has the potential to create embarrassment, especially if, prior to going, you've uttered the phrase 'it should be all right', and you find out upon your return that it wasn't. Which is exactly the position my friend found herself in as we sat in the Dog & Duck wondering what on earth she had let herself in for.

The critical aspect of her concern, which was rapidly becoming a downward spiral of despair, was that there had been nothing to photograph on the trip. Which left her feeling that while the piper had been generously paid, there wasn't much in the repertoire of tunes to be called upon. 'You see,' quoth she, 'my big problem was that whenever we arrived somewhere interesting, it was at the wrong time of day. And whenever it was the right time of day, we were inevitably crammed into a minibus chasing our tails because of itinerary slippage.'

Itinerary slippage is one of the worst things that can happen to a photographer while on a press trip. This is because, in order to get back on the programme, the organiser will brutally compress the remainder of the day's schedule in order to reach journey's end on time. This is because, while everything else can wait, dinner can't, and the driver will be, under pain of death, ordered to get the delegation to the restaurant on time. And so the poor photographer is left with the doom-laden conclusion

that even if there had been anything worthwhile to point the lens at, and even if the itinerary had taken into account the best time of day to point the lens at it, then there would be no time to do so.

Being of a helpful disposition, I gently asked my friend what was on her camera's data card. 'Nothing,' she moaned: 'my picture editor is going to kill me.' I tried to rationalise her position by offering my opinion that while this was probably a dark view of the likely outcome, she was also certainly in something of a pickle. But this was as nothing, I assured her, compared with the day I had on a recent trip to the Galapagos when there really was nothing to photograph. Despite my story being of neither practical use nor comfort to her, my friend's curiosity was roused to the point where she forgot her sorrows for a moment and instead attended to mine. 'Really?' she asked with the air of someone who had not quite finished talking about herself.

In an inversion of the 'marooned on a desert island' motif, I was stuck on a small cruise ship in the Pacific, off the coast of Ecuador. For reasons too boring to explain, we were not only unable to make landfall that day, but we weren't even within sight of land. There were no birds dropping in to scavenge from the galley and neither was there any mammalian marine life tootling by. I know that all the books of photography advice will tell you that there is never, under any circumstances, any excuse, ever, for there being a blank day, but after a desultory 20 minutes of taking photos of the ship's bell, I conceded defeat. There was nothing to photograph: I was cast adrift, and it was as if the earth stood still.

There being no other course of action available, I sauntered along deck to seek refreshment with my laptop under my arm, exchanged a few insincere how d'ye do's with a couple of barflies and wondered idly what was to become of me. I must have been bored, because before long I'd booted up my file management software and was tagging photos and deleting superfluous images from the hard drive. Inspired by such activities, I followed this up with cleaning all my lenses and reorganising my gadget bag. I even read my camera's manual and found out what some of those buttons you've always casually wondered about actually did. But for all the pride I was beginning to feel about having conquered the nothingness, I really would have swapped it all to have something happen.

THE HOME OF OUTDOOR INNOVATION

The Telegraph
OUTDOOR
ADVENTURE & TRAVEL SHOW

11-14 FEBRUARY 2016

EXCEL, LONDON

BOOK NOW & SAVE 10%
ON ADULT TICKETS QUOTE OUTPHOTO1610

**1 TICKET
4 SHOWS**

INCLUDING: THE LONDON BIKE
SHOW, TRIATHLON SHOW:
LONDON AND THE LONDON
INTERNATIONAL DIVE SHOW

www.TELEGRAPHOUTDOORSHOW.CO.UK

The Telegraph



Outdoor
Photography



Adventure

*OFFER APPLIES TO ADVANCE ADULT BOOKINGS ONLY. BOOKING FEE APPLIES. DISCOUNT CODE EXPIRES 14/02/2016



READER GALLERY

Each month we publish the very best images from all those submitted for our Reader Gallery. Turn to page 86 to find out how to enter your images. This month's winner is...



Matthew Taylor

I got into photography about five years ago after being a birdwatcher for a number of years at a local nature reserve. I wanted to capture some of the wonders I was seeing there, and this has gradually progressed into photographing butterflies and landscapes too. My camera always accompanies me on a walk or cycle ride in the countryside.

My personal style is still a work in progress but I really enjoy taking backlit images, such as the chiffchaff image included in this gallery (see page 60). I also like to include more of the habitat in the composition by making the wildlife smaller in the frame. More than anything though, I just enjoy being out there trying to capture my view of the world.

I would love to be able to capture atmosphere as Vincent Munier does; light like Ben Hall; take portraits in the way Danny Green does; and have the fieldcraft skills and knowledge of Craig Jones. All of them take

stunning photographs and to be a fraction as good as them is one of my ambitions. Most of my images (apart from some landscape images taken during holidays in the Lake District) have been taken within a few miles of where I live. This gets me close to a place and I've learnt how it 'ticks'; you can easily revisit to try and try again too.

My second ambition follows on from this, as I would love to be able to engage people with my images and show them the beauty of their local wildlife in order to demonstrate the need for its protection. I once shared some images of great crested grebes courting on a lake with a friend, and he was surprised to learn the location is only a few hundred metres away from where we live.

I've photographed two weddings for friends, and when I was 16 I won the young photographer category of a local calendar competition, which was very exciting. A few years ago, I also had a couple of images displayed by the BBC's *Springwatch* and *Autumnwatch* programmes.

Hometown Barrow upon Humber, Lincolnshire

Occupation Chemistry student

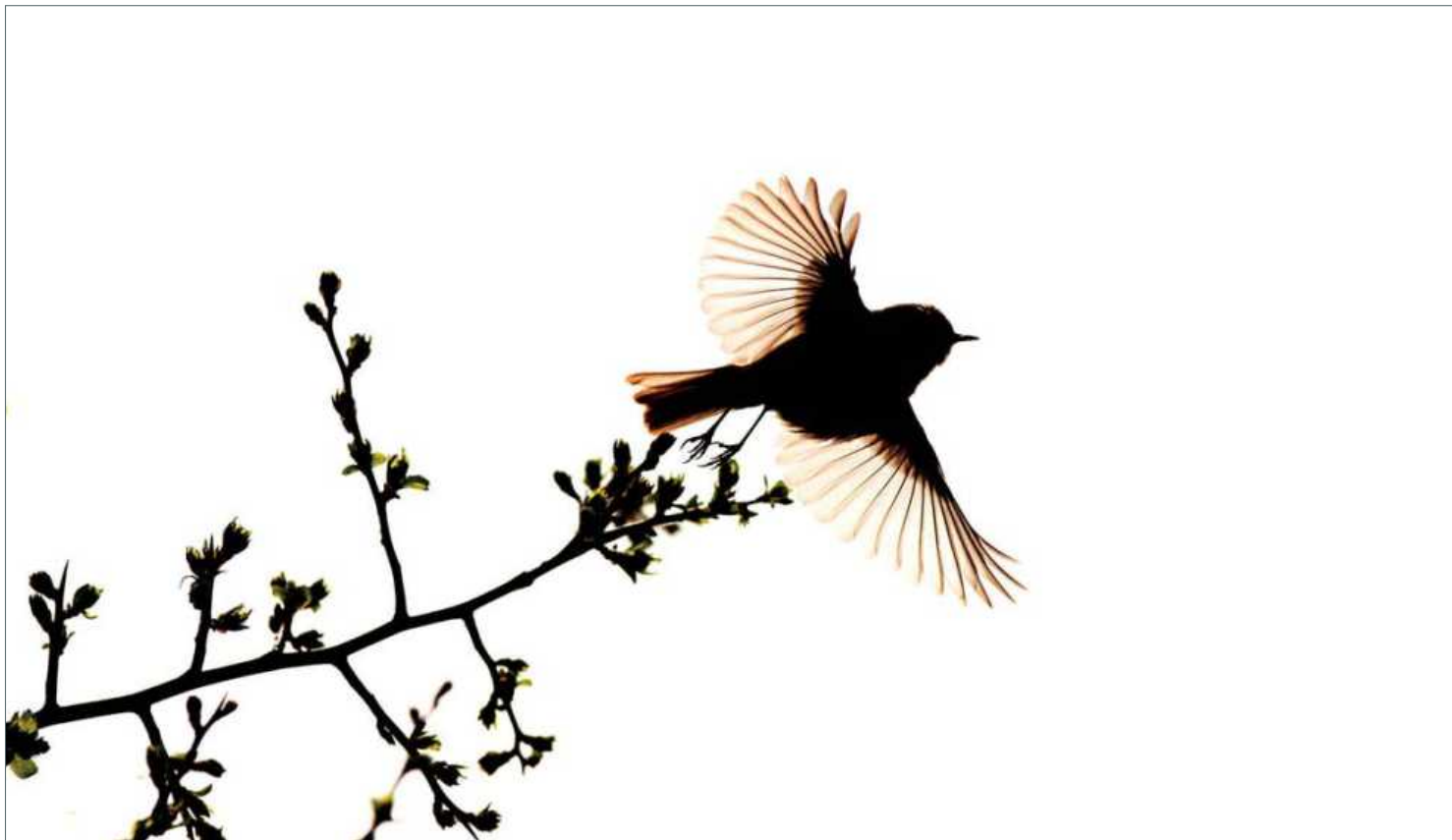
Photographic

experience Five years

Website emmog-photos.blogspot.co.uk







WHY WE LOVE THEM...

Matthew clearly spends a lot of time getting to know his subjects and their environment, which has helped him to creatively capture the spirit and essence of the species. He also has a good eye for picking the right moment to depress the shutter button, whether it is an all-action scene, such as the greylag goose and the chiffchaff, or the more subtle interaction seen in the glance of the grebe. We're sure Matthew has a bright future ahead of him in the world of wildlife photography.

opening page One morning, I went down to see the grebes on a local lake, and while I lay on the ground a pair of greylag geese took flight and headed towards me. They passed in front of a large building that was casting a shadow over the lake, but they remained illuminated by the sun. It was a very special morning, and the light was gorgeous. The dark background fooled the camera's meter and I had to reduce the exposure in post-processing to represent what I saw.
Nikon D800 with 400mm lens, ISO 400, 1/1600sec at f/4

previous page Most years, this great crested grebe nests next to a lake where the general public are constantly walking around, so she is quite accustomed to people. I lay down at the lakeside at sunset, and the beautiful golden light on a weeping willow in the background provided beautiful reflections and colours in the water. To avoid any disturbance to the grebe I limited my stay to around five minutes.
Nikon D800 with 400mm lens, ISO 400, 1/200sec at f/4, increased colour temperature and vibrance in post-production

above This image was taken on a beautiful spring morning during a walk with a friend. The chiffchaff sat on a branch and began claiming his territory. I deliberately underexposed the image to get a silhouette as I shot into the sun. I guess I was lucky to capture him just as he took off.
Nikon D800 with 400mm lens, ISO 400, 1/8000sec at f/4, post-processing included increasing contrast, darkening the shadows and dark areas to enhance the silhouette

Send in your best images and win a large Ikigai Rival backpack worth £269.99

This month's Reader Gallery winner receives an Ikigai Rival backpack worth £269.99. After achieving much success in the USA, the American camera bag company now distribute their high quality packs in the UK. Adaptable for photographers whatever shoot they may be undertaking, each pack has a removable, configurable cell that holds the core kit, giving users the freedom to choose what gear they want to carry with them. Made from triple density honeycomb ripstop nylon for durability and weather resistance, the main pack of the Rival includes a sculpted back panel with vented contact points and an anatomic cut harness system to ensure a comfortable fit.

Guide price £269.99 (large model)
uk.ikigaibags.com



Subscribe to Outdoor Photography



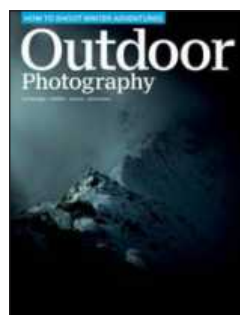
SAVE UP TO 30%

SUBSCRIBER BENEFITS

- Free delivery direct to your door
- Never miss an issue
- A saving of up to 30% (only £3.33 an issue!)

WHAT YOU GET EVERY MONTH

- Stunning array of photographs
- Informed and in-depth technique features
- Contributions by leading photographers
- Superb guides to photographic locations in the UK



3 EASY WAYS TO SUBSCRIBE

1 CALL
+44 (0) 1273 488005

2 VISIT
www.thegmcgroup.com

3 POST
GMC Publications Ltd, FREEPOST BR2265,
Lewes, East Sussex BN7 1BR
(please affix a stamp if posting from overseas)

Please quote
order code A4995

YES! I would like to subscribe to *Outdoor Photography* magazine!

Subscriber details

Title	Initial	Surname
Address		
Postcode		
Country		
Telephone		Email

Subscription options (please tick the appropriate price)

Pay by cheque/card	12 issues SAVE 10%	24 issues SAVE 20%
UK	☐ £51.30	☐ £91.20
Europe	☐ £64.13	☐ £114.00
Rest of World	☐ £71.82	☐ £127.68
Pay by Direct Debit (UK only) SAVE 30%		
UK only	☐ £19.95 every 6 issues	☐ £39.90 every 12 issues

The Direct Debit Guarantee: This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society. Please see your receipt for details. Guild of Master Craftsman Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer not to be informed of future offers, please tick this box ☐ Offer expires 31/03/2016. Plus free gift with some issues; sorry not available overseas.

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date Expires Security code

Signature Date

☐ Direct Debit

Instructions to your Banks or Building Society

Name of account holder	Originator's identification number
Bank or Building Society account no.	Reference number (office use only)
Bank or Building Society sort code	Instruction to your Bank or Building Society: Please pay GMC Publications Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this Instruction may remain with GMC Publications Ltd and, if so, details will be passed electronically to my Bank/Building Society.
Name and full postal address of your Bank or Building Society	Banks and building societies may not accept direct debits for some types of accounts.
Name	Signature
Address	Date
Postcode	

A4995

A photographer's guide to life on Earth

*This month **Chris Weston** discovers that leaving predetermined thoughts and ideas behind and starting to think like a child again can breathe fresh air into your photography*

PART 12 The canvas of your imagination

‘To create something exceptional your mindset must be relentlessly focused on the smallest detail’ – Georgio Armani

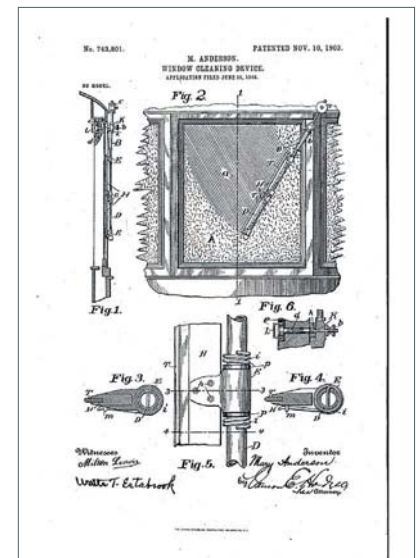
right Being aware and noticing led Mary Anderson to patenting what would become the basis of the first working windscreen wiper for vehicles.

In the winter of 1902 in New York City, a 36-year-old woman, Mary Anderson, boarded a tram. Outside it was cold, wet and snowy. As Mary sat huddled with the other passengers, she began to warm, but regularly and frequently the motorman – the driver – would open the window to clear the screen with his hand, letting in a blast of icy air that made Mary shiver. The other passengers shivered too, but every one of them accepted this as an everyday fact of life.

Mary Anderson was the exception. She noticed. From her bag, she pulled out a notepad and pencil and began to

sketch. What she drew would later become the basic design of the first operational windscreen wiper.

There's a reason I'm telling this story. The other day, I was driving to Donna Nook in Lincolnshire to photograph the Atlantic grey seals. As is almost always the case in November in north Lincolnshire, outside it was raining and I turned on the wipers. Of course, I did this out of habit. I didn't think about it, I didn't even really notice I'd done it. It was a robotic action. Mary Anderson's revolutionary invention has become a fact of life.



below Maslow's four stages of learning.

The cycle of life

That's the way life goes. It's a cycle. As an example, remember the time before you could drive. As a youngster, when I watched my dad drive I would wonder what all the fuss was about. So, when I turned 17, I bought a car

and, on a local derelict site, set about driving. I stalled a few times, juddered a few yards and then crashed. In that moment I made an important discovery: there were things about driving I didn't realise I didn't know. I was in a state of unconscious incompetence. So I got some lessons.

My driving instructor helped me move to the next stage in the cycle. He told me all about driving a car. I still didn't know how to do the things he described, but at least I knew what I needed to learn – I was consciously incompetent.

I had two lessons a week and before long I knew enough to take my test. On the day of the test, I was nervous trying to remember everything I'd learned. I was in a position of conscious competence – I knew what to do but I had to really think about it to make sure I did it right. I must have thought well because I passed.

I'm 48 now. I've been driving for so many years that I often reach my destination and realise I was unaware of large parts of the journey. I drive in a state of unconscious competence

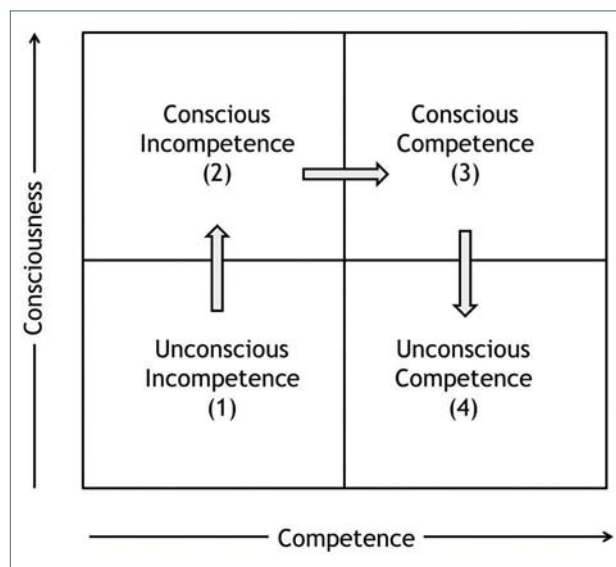
- I know what I'm doing so well, that I do it automatically. It's habitual.

Old habits die hard

Habitual living serves us well. Imagine, for instance, how overwhelming life would be if absolutely everything we did each day took conscious effort. But existing solely by habit contains us, shackles us. It's important that we regularly take some time to notice, like Mary Anderson noticed on that wintry day in New York; when we discern such things, we open the way for creativity, and our photography is allowed to blossom.

That's not to say habits cannot serve photographers. They do. For example, I could apply Maslow's four stages of learning equally to using a camera as driving a car. But when we apply habit to how we approach a subject then inventiveness and imagination are smothered by the power of our subconscious mind, which, as we know, rarely sees all there is to be seen.

To do that we must be in a state of conscious awareness, paying attention





to the small details, just as Mary Anderson did in 1902. We have to circumnavigate the brain, with its die-hard ways of seeing the world, and listen instead to our senses, where intuition resides. Mary Anderson was, among other things, an inventor and so, on finding in the detail a problem, she went ahead and fixed it. We are photographers, so we don't look for problems in the detail. Instead, we look for untold stories, visions that pass by the casual observer and, when we find them, we turn them into an image. That was my aim when I set out to photograph the seals at Donna Nook.

Donna Nook is a place I have visited often. So frequently, in fact, that it would have been easy for me to fall into the trap of approaching the day's shoot with a degree of nonchalance. In other words, I could have allowed habit to take over. However, if I had, then it is very likely that the images I made would have been little more than insignificant records. To achieve more, to create a meaningful image required seeing the world through a different part of the mind – an approach

that the late Steve Jobs (former CEO of Apple) called 'staying a beginner'.

Think younger

Tony Fadell was a colleague of Steve Jobs and is the originator of the iPod, which revolutionised the way we consume entertainment. He has three tips for looking at problems: Look broader so you can see the whole picture and identify the right detail to hone in on; look closer so you miss nothing; and think younger so you don't try to solve a problem only with what you already know.

What works for Apple works in photography too. Approaching the seals, initially I was fixated on a specific goal. Nothing was going to distract me. Then circumstance got in the way. It was obvious that my initial plan was unworkable, but a chance conversation with a Wildlife Trust warden broadened my perspective. Seeing the whole picture enabled me to shift and clarify my focus.

I found a suitable location among the dunes and made myself comfortable. There I waited, observing the seals, which were indifferent to my presence.

I waited some more. After a while, a curious pup padded across the sand and sat with me.

Josh, my young son, had joined me for the shoot and after a pause he leaned over and whispered, 'She looks so sad.' In that moment, I saw the pup through Josh's eyes, as if seeing for the first time without the hindrance and blinkers of a lifetime of habits and photographic conditioning. Somewhere in my head a neuron had made a leap of faith and a new connection was made.

I picked up the camera with renewed energy and began creating. At the end of a long day, I had attained nothing I set out to achieve and I accomplished so much more.

The definition of insanity

Josh's interjection reminded me of something Pablo Picasso once said: 'Every child is an artist. The problem is when he or she grows up, how to remain an artist.'

The other day, my daughter Hollie gave me a picture she had drawn. I studied it for a while and, when

above My many visits to Donna Nook meant I was vulnerable of approaching the shoot with a degree of nonchalance.

>



above My son Josh's childlike observation of the seal pup helped me remove my own blinkers of a lifetime of habit.

I couldn't decipher what it was depicting, I asked, 'What is it?'

'It's a dinosaur,' she said, a little put out that I had to ask.

Through my adult eyes, her painting looked nothing like any dinosaur I'd ever seen pictures of, but that didn't matter to Hollie's youthful mind.

Our brains are biologically programmed the way they are to help us navigate through life as effortlessly as possible. And for many things we do, that's

Photographing seals at Donna Nook

Donna Nook is a popular location in the UK for wildlife photographers. It is a place where, at the right time, the subject is pretty much guaranteed. It's also a place where photographers may approach wildlife knowing that, if seen, the subject of their attention won't immediately take flight or flee. It is, however, a location that has seen some controversy in recent years because of concerns over human/seal conflict. For that reason, rather than venturing far out to the sandbanks, where there is greater risk of causing the seals distress, visitors are requested to stay up at the dunes.

perfectly okay. After all, generally speaking we neither want nor need a creative way to brush our teeth or cross the street.

But that rule doesn't always apply. Whether it's when we're out taking photographs or dealing with a tricky situation at home or at work, or finding a way to entertain a five-year-old and a 12-year-old simultaneously, behaving in a predisposed way doesn't always effect the desired outcome. As Albert Einstein once said, 'Doing something the same way over and over and expecting a different result is the definition of insanity.'

Breaking free

So how do we break free from the constraints of knowledge and experience? And, in terms of our photography, how do we ascend from the plateau we inevitably reach when we're practised in the skills, own all the

gear and yet still struggle to create photographs that match up to our lofty expectations?

The answer is to challenge ourselves every day and ask the question, 'How can I experience the world better?' It's exigent. To do so demands that we push back against the fundamental way we make sense of the world. But history tells us it's not impossible. After all, if Steve Jobs had accepted the assertion of Thomas Watson, Chairman of IBM, that there was a world market for perhaps five computers, we may never have been able to listen to Adele on our iPhone while searching the World Wide Web. And if Cadillac had followed the Canadian company that declined the chance to buy Mary Anderson's patent for the windshield wiper, we may still be opening our car windows in order to clear the windscreen of snow with our hands.

To spark the idea that leads to

creation means we have to rearrange what we know in order find out what we don't know. We must look afresh at things we take for granted.

If you're game, I want you to try something for me. The next time you're out with your camera, I want you to look through the viewfinder and note what you see. Then I want you to close your eyes and recall the scene as an image in your mind. Next, with your eyes still closed, take a long, deep breath and feel the image in your heart, completely and without prejudice, as a child would feel, perceiving every tiny detail.

Now open your eyes and notice what's changed. You no longer have a viewfinder. To paraphrase Henry David Thoreau, your canvas is now your imagination.

Next month Chris Weston takes a journey through the mind of an artist.

below Noticing small details enables us to break old habits.



IN THE SPOTLIGHT

Linda Lashford

A former doctor, Linda Lashford is today a genuinely nomadic photographer who spends her life on the road in Western Europe and North Africa, searching for the fulfilment of her artistic and creative vision. Nick Smith puts her in the spotlight...



above 'Horizon',
Provence, France.

above (right)
'Sunrise and mist',
river Ebro, Spain.

NICK SMITH Coming from an academic medical research background, you must consider photography as a bit of a change in pace?

LINDA LASHFORD Scientific research is a really creative endeavour where you are always thinking laterally and using your imagination. So I don't feel that the discipline you learn as a researcher is particularly different from the skills you

acquire as a photographer. They're both the pursuit of the imagination.

NS What made you change from one world to the other?

LL When I left the UK I entered a world that was a sort of vacuum in which I had no language skills. I had no idea what I was going to do with the rest of my life; using a camera helped me to explore what was a new culture and a new world



around me. The pictures were very literal to begin with. Photographs of flowers, people and landscapes: just making sense of the places I landed in.

NS You specialise in Iberian Europe and North Africa?

LL It's actually wider than that because I work as a product designer for a walking company, and my job is to create travel journeys for people, whether on foot or



by car. I now cover Spanish North Africa, Spain, Portugal and France. But I sometimes go further afield to places like Iceland. It is on the back of those journeys that I am able to develop my photography.

NS Are these the pictures that make it into your exhibitions?

LL I tend to value my personal work when it is more artistic. And that is what I tend to choose to present to people. My recent exhibition, Songlines, was in fact the apex of a much bigger collection of photographs. But the ones I chose were those I valued as being artistic.

NS Tell me more about Songlines...

LL The exhibition was held at Joe Cornish's gallery (in Northallerton, North Yorkshire); it has been important to me to have support from Joe over the past couple of years. It wasn't as intimidating as I thought it would be! But it was an interesting experience, seeing how different my photography was, set against what else was in the gallery, which was more literal. It was

also interesting to see the strengths and weaknesses of the images, which you don't see until they're put together. I valued the experience hugely.

NS How does living on the road affect your photography?

LL I live almost exclusively in a small camper van driving around Europe and so the main thing is that you don't get much exposure to the photography of other people. What this means is that I learned on my own and just followed my passion. Exposing my portfolio to other photographers such as Joe was an important experience; their positive feedback made me feel confident in going forward.

NS So you've managed to avoid imitating others?

LL I did make a very conscious decision very early on to try not to. I remember when I went to Yosemite, I thought I was going to try to capture the wellspring of Ansel Adams' work, but what I saw was other photographers 'trophy hunting' by rendering a scene that had been seen so

many times before. The whole thing struck me as futile, and I thought: 'who wants another picture of the same view?'

NS So how do you produce something different?

LL You have to look deep and hard inside yourself to find what your motivation is for taking photographs. And for me the moment that I value most is when you are doing something beyond just taking a photograph of a phenomenon. It has to transcend that. You need a beautiful, unusual, emotional connection that is beyond the illustrative.

above 'And a river runs through it', river Ebro, Spain.

LINDA'S TOP TIPS

» **One thing I never go on a shoot without is...** water. And a copy of the poem *Watcher of Dreams* by Amina Saïd.

» **My one piece of advice would be to...** inhabit your imagination. Look for inspiration in other art forms and let that seep into your imagination.

» **Something I try to avoid is...** imitation. I just photograph things as I find them in that moment. Then, if I believe it strongly resembles something I've seen before, I will ruthlessly delete it.

LINDA'S CRITICAL MOMENTS

2005 Left UK and job as paediatric oncologist to start new life in Spain.

2006 Enjoyed first experience outside Europe. Morocco was a particular source of inspiration.

2008 Developed my approach to landscape photography while in Yosemite.

2010 Continued working in the headwaters of the river Ebro, Spain.

2011 Documentary photography of ordinary Spanish lives in Andalucía.

2012 Attended the inspirational Open Studio Workshops.

2015 Songlines exhibition at the Joe Cornish Gallery.

To see more of Linda's work, visit lindalashford.photoshelter.com

ARCTIQUE

by Vincent Munier













Master photographer Vincent Munier's new book *Arctique* is available now at vincentmunier.com. This stunning tome comes in a beautiful slipcase along with another book featuring behind the scenes images from Vincent's photography journeys to the Arctic. It's going to sell out quickly, so don't hesitate to get what will undoubtedly be one of the outdoor photography books of the year (Kobalann Publishing, 978-2-9537389-7-1; standard edition €65, deluxe edition €500).



QUALITY USED EQUIPMENT. See website for full list. Call us to check condition. 6 Month warranty on most secondhand.

Used Canon	Used Canon	Used Canon	Used Canon	ITEM NOT LISTED?	Used Nikon	Used Nikon	Used Nikon	Used Nikon				
EOS 1DX body M-box £3399	EOS 5Ds body M-box £2299	EOS 1D MKIV body £1399/1799	EOS 5D MKIII body box £1699	Our website has a complete list of used equipment currently in stock	D4 body box £2899	D3 body box £1299	D810 body box £1799	D800 body box £1199				
Used Canon 24mm f1.4 LII M- box £949	BRONICA ETRS 645 USED ETRS body £99 40 F4 MC £149 45-90 F4/5.6 PE box £449 50 F2.8 E £149 100 F4 PE macro £249 105 F3.5 £99 135 F4 PE £199 150 F3.5 E £99 150 F3.5 PE M-Box £149 200 F4.5 PE £199 E14, 28 or 42 ext tube £49 120 RFH £69 Polaroid Back £39 Plain prism £59 Rotary prism £129 AEII Prism £79 Angle viewfinder E £129 Winder early £79 Speed Grip E £39 Tripod adapter E £39 Winder early £49 Metz SCA 386 £29 24x extender MKII £199 Teleplus 2x DG conv £89 Kenko ext tube set DG £89 Jessops ext tubes £69 LC-4 wireless kit £89 PB-E2 drive £99 PB-E1 drive £69 Tripod mnt adapt A (W) £59 SIGMA CAF USED 8-15 F4.5/5.6 DC box £399 10-20 F4/5.6 HSM box £199 15-30 F3.5/4.5 EX DG £199 17-70 F2.8/4 DC OS HSM £239 20-70 F2.8/4 DC £149 20-35 F1.8 DC M £469 24-35 F2.8 DC OS £149 24-70 F2.8 HSM £469 24-70 F2.8 EX DG mac £349 50 F1.4 EX DC £249 50-150 F2.8 DC HSM £299 70-200 F2.8 EX DG HSM £429 105 F2.8 EX £219 120-300 F2.8 EX DG £799 120-400 F4.5/6 DG OS £449 150 F2.8 £429 150-600 DG Sport £1199 180 F3.5 EX macro £399 180 F4.5 mirror £149 1.4x EX DG conv £199 2x EX DG conv £149 Kenko Pro 300 1.4x conv £199 OTHER CAF USED TAM 10-24 F3.5/4.5 Dill £199 TAM 18-270 Dill £179 TAM 28-300 F3.5/6.3 XR Di £199 TAM 70-200 F2.8 Di VC USD £599 TAM 70-300 F4/5.6 £99 TAM 180 F3.5 Di £369 TAM 200-500 M-Box £479 CANON FLASH USED CP-E3 £49 SB-E2 bracket £199 SB-E3 box £99 ST-E2 transmitter £89 ML3 non digital £49 MT24 EX ringlight £499 430EXII £149 430EZ non digital £39 580EX box £179 600EX RT box £329 Sigma EM140DG £199 CONTAX MF USED 40-80 F3.5 AE £199 FUJI DIGITAL USED X-E1 body silv box £199 X-M1 body blk box £189 16-50 F3.5/5.6 XC M £179 18 F2 M-box £199 18-55 F2.8/4 £279 27 F2.8 XF £249 55-200 F3.5/4.8 OIS £379 Samyang 8 F2.8 £199 X-E1 grip box £39 X100S silver box £449 X100 silver box £399 X10 black box £229 X20 black box £179 FUJI MED FORMAT USED GSW690 III £649 HASSELBLAD XPAN USED Xpan II + 45 box £1599 Xpan I body box £899 30 F5.6 M-box £1699 90 F4 M £249/299 Centre filter 49mm £129 HASSELBLAD 6x6 USED PMS prism 45 £149 PME prism box £149 50 F1.8 MKII £149 50 F1.8 MKII £49 50 F2.8 macro box £129 NCF prism £69 55-250 F4/5.6 ISII M-box £129 60 F2.8 EFS mac £229 70-200 F2.8 LII IS box £1199	A12 chrome latest £299 A12 late blk/chr £129 40 F4 FLE £199 50 F4 blk T* £349 60 F2.8 chrome £249 250 F5.6 chrome £199 Vivitar 2x conv £69 Polariser - 60mm £79 LEICA M COMPACT USED 35 F2 M-box (M39) £1999 50 F1.4 M- (M39) £1999 50 F1.4 6 bit £1999 90 F2 black ESS £799 LEICA SLR USED R6.2 body chr box £449 70-200 F4 (9 cam) £449 250 F4 (3 cam) £399 Angle finder R £149 LEICA BINOCULARS USED Trinovid 10x40 £749 Ultravid 8x42 HD £849 LIGHTMETERS USED Minolta Autometer IVF £149 Minolta Flashmeter V £199 Minolta Spotmeter M £199 Sekonic L308 £249 Sekonic L558 £249 MAMIYA 645 MF USED Plain prism (645 Super) £39 WLF 645N/1000S/J £49 WLF Pro TL ext £79 Polaroid back HP401 £29 Polaroid back £29 120 Insert £49 HA401 120 RFH box £49 120 Back £39 Winder £79 50 F4 shift £399 55-110 F4.5 box £299 150 F2.8 A £249 150 F3.5 N £79 210 F4 N M £249 Ext Tube 1, 2, 35 each £29 Teleplus 2x converter £49 Vivitar 2x converter £39 MAMIYA TLR 6x6 USED C330 F body + WLF £149 55 F4.5 £199 65 F3.5 box late £199 65 F3.5 serviced £149 80 F2.8 late serviced £139 180 F4.5 £149 250 F4.5 late serviced £149 250 F4.5 early serviced £179 Prism £99 Paramender £49 MAMIYA 7 RF 6x7 USED 7II body champagne £799 50 F4.5 L + VF £699 TAM 60 F2.8 mac £239 TAM 70-200 F2.8 Di £449 TAM 70-300 F4.5/5.6 £499 Panoramic kit £49 MAMIYA RB 6x7 USED Pro SD + 127 KL £299 + RHF + WLF £549 Pro SD comp M £649 Pro 3 body £149 Pro 3 body scruffy £199 WLF £499 120 645V back £99 90 F3.5 KL £249 127 F3.5 KL £299 Ext tube 2 £49 MAMIYA RZ 6x7 USED RZ ProII + 90 + WLF + 120 RFH £1499 RZ Pro body box £1199 D800E body box £1199 D800 body box £1199 D700 body box £599/699 D610 body box £849 D600 body M-Box £799 D300 body box £249/299 D200 body box £199 D7100 body £499 D5500 body box £379 D6100 body £169 D80 body £179 MBD-12 box £219 MBD-10 grip M-Box £149 Coolpix P7800 compact £199 NIKON AF USED F4 body £349 F4E body £299 F4S body £199/399 F801s body £39 F801 body £29/59 F601 body £29 12-24 F4 DX £449 14-24 F2.8 AFS £199 16 F2.8 AFD M-Box £529 16-85 F3.5/5.6 AFS VR £299 17-35 F2.8 AFS £849 17-55 F2.8 AFS £449 18-35 F3.5/5.6 VR £199 18-70 F3.5/4.5 AFS £119 18-135 F3.5/5.6 AFS DX £149 18-140 F3.5/5.6 VR DX M £299	55-210 F4.5/6.3 OSS £149 MINOLTA/SONY AF USED 9000 body £79 800Si body £69 700Si + VC700 £69 700Si or 7xi body ea £49 Dynax 5 body £39 505Si Super £25 300Si or SPXi body ea £19 11-18 F4.5/5.6 box £269 20-35 F3.5/4.5 M-Box £249 24 F2.8 £169 24-50 F3.5/4.5 AFD box £149 24-105 F3.5/4.5 AFD box £179 28 F2.8 £99 28-75 F2.8 box £279 28-80 F4/5.6 £39 28-85 F3.5/4.5 £99 28-100 F3.5/5.6 D £49 35-70 F4 £39 35-70 F3.5/4.5 £25 35-80 F4/5.6 £25 35-105 F3.5/4.5 £99 50 F1.7 AF £89 50 F2.8 macro £169 75-300 F4.5/5.6 £99 100-300 F4.5/5.6 APO £169/179 500 F8 mirror £349 VC9 grip £149 RC1000S/L cord £15 AW90 £49 MD90 + BP90 M £79 SONY LENSES USED 16-35 F2.8 ZASSM box £899 16-50 F2.8 SSM £349 16-70 F4 ZA OSS M-Box £599 16-80 F3.5/4.5 ZA box £399 18-55 F3.5/5.6 SAM £59 18-200 F3.5/6.3 DT £199 18-250 F3.5/6.3 DT £299 24-70 F2.8 ZE SSM £799/899 FE 35 F1.4 ZA M-Box £249 50 F1.4 box £249 70-300 F4.5/5.6 SSM box £549 FE 90 F2.8 G OSS M £699 70-400 F4.5/5.6 SSM 11 £1099 1.4x conv M-Box £249 SIGMA MIN/SONY AF USED 28-135 F3.8/5.6 £79 28-300 F3.5/6.3 mac £149 50 F1.4 £129 50 F2.8 EX DG mac £149 55-200 F4/5.6 £69 70-300 F4.5/6 DG OS £189 60 F8 £299 1.4x EX DG conv £149 TAM 18-270 F3.5/6.3 £199 Dill P2D box £199 TAM 60 F2.8 mac £239 TAM 70-200 F2.8 Di £449 TAM 70-300 F4.5/5.6 £499 Di box £89 TAM 90 F2.8 £199/249 TOK 17 F3.5 ATX Pro £299 Teleplus 1.4x conv £69 Teleplus 2x conv £79 Kenko 1.4x Pro 300DG £149 Min 3600AFSD £39 Min 5400FS £69 Min 5600HSD M £99 NIKON DIGITAL AF USED D4 body box £2899 D3 body box £1299 D2Xs body box £399 D2X body box £299 D810 body box £1799 D800E body box £1199 D800 body box £1199 D700 body box £599/699 D610 body box £849 D600 body M-Box £799 D300 body box £249/299 D200 body box £199 D7100 body £499 D5500 body box £379 D6100 body £169 D80 body £179 MBD-12 box £219 MBD-10 grip M-Box £149 Coolpix P7800 compact £199 NIKON MF USED F chr + Photomic head £249 F3HP body £199 F3 body £149 FM2n body chr £179 F3 F3.5 £139 28-85 F3.5/4.5 AIS £199 F3.5 F2.8 £199 35-70 F3.5/4.5 AIS £149 35-105 F3.5/4.5 AIS £199 45 F2.8 E silv M £269 50 F1.8 AIS £819 50 F1.8 AIS pancake £139 50 F1.8 E £59 85 F2.8 £149 180 F2.8 AIS ED scruffy £199 200 F4 AIS macro £279	200 F4 AIS £149 200 F4 AI £99 500 F8 £299 600 F5.6 ED AIS £99 TC14A £129 TC14B £149 TC200 £49 TC201 £69 TC301 £199 PN-11 box £99 SC-17 TTL lead £25 DW-4 6x mag find fit F3 £99 PK-13/PK-12 ext tube ea £29 OLYMPUS DIGITAL USED E3 body box £349 E520 body £149 11-22 F2.8/3.5 M £399 12-60 F2.8/4 SWD £399 14-42 F3.5/5.6 £49 14-45 F3.5/5.6 £89 14-50 F3.8/5.6 £199 14-54 F2.8/3.5 £179 35 F3.5 £99 40-150 F4/5.6 £49 50 F2 macro £299 70-300 F4.5/5.6 box £179 25mm ext tube £179 Sigma 105 F2.8 EX DG M £249 FL-36R flash £99 FL 36 flash £79 OLYMPUS PEN USED OMD-EM1 body M-Box £699 OMD-EM5 body box £349 OMD-EM10 body £329 Pen E-PM1 + 14-42 M £149 Pen E-PM1 body £99 Pen E-P3 body £169 17 F2.8 £129 HLD-6 grip £99 PANASONIC DIGITAL USED LX5 compact £129 LX5 viewfinder £99 G3 body box £129 GF1 body £179 14 F2.5 £169 14-42 F3.5/5.6 £149 14-45 F3.5/5.6 £179 20 F1.7 £179 100-300 F4/5.6 £349 BG-GH3 grip £149 PENTAX DIGITAL AF USED K51 body box £399 K20D body £199 DBG2 grip £69 PENTAX 35mm AF USED 16-50 F2.8 £499 17-70 F4 SDM M-Box £349 18-55 F3.5/5.6 £29 18-135 F3.5/5.6 VR £299 20-35 f4 box £269 28-70 F4 £59 28-80 F3.5/5.6 £49 28-90 F3.5/5.6 FA £69 40 F2.8 Limited M £249 50-135 F2.8 SDM £499 55 F1.4 SDM M £499 55-300 F4/5.8 ED box £229 70 F2.8 Limited £349 70-300 F4/5.6 £79 SIGMA PKAF USED 10-20 F4/5.6 EX DC £239 12-24 F4/5.6 EX DG Mint £499 35 F1.4 Art box £499 70-300 F4/5.6 DG £79 105 F2.8 EX DG M-Box £329 TAM 17-35 F2.8 XR Di £199 PENTAX 645AF USED 645N body £399 120 insert £49 PENTAX 645MF USED 645 + 75 F2.8 £249 645 body + insert £199 45-85 F4.5 £299 55 F2.8 £249 150 F3.5 EX++ £149 200 F4 £149 120 Insert M-Box £49 PENTAX 67 USED 45 F4 £249 165 F4 leaf latest £249 200 F4 latest (back F4) £169 200 F4 early £99 300 F4 early scruffy £99 Pentax rear conv 1.4x £249 2x rear converter £179 Auto ext tubes £49 Vivitar 2x conv £49 ROLLEI USED 2.8F + case £POA SAMSUNG USED NX30 + 18-55 blk £399 NX300 + 18-55 £249 NX10 + 18-55 £249 30 F2 pancake M-Box £159 50-200 F4/5.6 III M-Box £329 60 F2.8 SSA M-Box £329 VOIGTLANDER USED 15 F4.5 + VF M-Box £299	Used Nikon 14-24mm f2.8 AFS £999	Used Nikon 24mm f1.4 AFS M- box £899	Used Nikon 70-200mm f2.8 AFS VR II £1299	Used Nikon 80-400mm f4.5/5.6 AFS £1599	Used Nikon 85mm f1.4 AFS M- box £2999	Used Nikon 300mm f2.8 AFS VR II £2999	Used Nikon 500mm f4 AFS VR £599/699	Used Nikon 400mm f2.8 AFS Grey £4799

Used Sony	Used Fuji	Used Hasselblad	Used Hasselblad	ITEM NOT LISTED?	Used Hasselblad	Used Hasselblad	Used Leica	Used Nikon
FE 35mm f1.4 ZA M-box £999	GSW 690 MKIII £649	Xpan II & 45mm box £1599	Xpan 30mm f5.6 M-box £1699	Our website has a complete list of used equipment currently in stock	Xpan 90mm f4 M- £249/£299	50mm f4 CF FLE £799	Trinovid 10x40 £749	500mm f4 AFS MKI £2699/2999

NATURE ZONE

DISCOVER

78 **Laurie Campbell's**
Life in the wild

80 **Nature**
photo guide

83 **A moment**
with nature

84 **Steve Young's**
On the wing



BRIGHT IDEAS FOR DULL DAYS

Steve Young has advice on photographing birds when the light is low

Life in the Wild

Two decades ago, Laurie Campbell was fortunate to work on a photography commission in one of South America's finest national parks, Torres del Paine in Patagonia. Here, he recalls the memorable experience and explains why it left a lasting impression on him

In September last year, television viewers in the UK were treated to the brilliant three-part nature documentary series from the BBC, *Patagonia: Earth's Secret Paradise*. It was an absolute must-watch for me because 21 years earlier I was preparing for a two-month trip to the Torres del Paine National Park, a Unesco Biosphere Reserve in Patagonia, with my wildlife filmmaker friend Hugh Miles. I had received a commission from National Geographic Television to shoot stills to publicise the programme he was producing for them about a population of pumas which were rarely seen, much less ever filmed.

Hugh had learned of the existence of pumas in the park years earlier while working on another television series, *Flight of the Condor*, which was broadcast in 1982. People of a certain age may remember those programmes, and the hauntingly beautiful panpipe music used throughout. As a recent university graduate with a degree in photography, I remember returning home from my job as a factory labourer one Sunday afternoon and switching on the TV to sit and watch the first of these programmes. I was immediately inspired, but little did I know that 12 years later I would be on a plane next to the man who had filmed much of the content of these programmes, travelling to that same location with a photography commission to fulfil.

In the months before my departure, Hugh tried to prepare me for the trip by copying 'rushes' of early footage on to VHS for me to watch. The place certainly looked as spectacular as he had described, and there were scenes containing pumas too. I was also relieved to hear that after setting up camp we would be based in a relatively small area of the park. This meant the experience turned out to be very similar to the way I tend to work at home, in that I became familiar with the local wildlife, flora and



top It took one week of following a small group of female guanacos before I was able to capture a series of photographs of one giving birth.
Nikon F4s with Nikon 500mm f/4 manual focus lens, Fuji Provia ISO 100, 1/250sec at f/5.6, tripod

bottom Having spent six weeks sitting outside the den of this female puma for several hours each day, she eventually became habituated enough to allow me to follow her.

Nikon F4s with Nikon 500mm f/4 manual focus lens, Kodachrome ISO 200, 1/500sec at f/4, handheld



landscape and simply cherry-picked opportunities to photograph them when conditions were ideal. Working like this overseas, was, and has remained, a first for me so I regard it as a highlight of my career. Looking back, it was indeed a rare combination of circumstances and it would have been silly to pass up on the opportunity.

As an exceptionally well travelled wildlife cameraman, Hugh told me that Patagonia was 'a rare place in the 1990s', meaning that it had been relatively untouched in terms of photography and film. I was also aware that I would be benefiting from his experience of working in the park and having access to the resources of a film crew. Best of all, I had been invited to document what was pioneering work on an elusive and charismatic species, the Patagonian puma.

In some ways, the trip was so good that it has put me off the idea of further overseas trips ever since. Somehow, the idea of travelling to Alaska or Svalbard to photograph bears, for example, doesn't quite compare, to my mind at least. I guess it all depends upon what we are happiest photographing.

Call me easily pleased, but I'm content to continue working much closer to home. Then again, I could always be tempted to travel further afield if an opportunity similar to my Patagonia experience arose...

above The clarity of the air is astonishing in this part of the world, making it possible to shoot landscapes with long lenses and still obtain sharp images.

Nikon F4s with Nikon 500mm f/4 manual focus lens, Fuji Velvia ISO 50, 1/60sec at f/5.6, mirror-lock, cable release, beanbag

LAURIE'S FACTFILE

The pursuit of new places and images

» The opportunity I have described may have been rare at the time, but nowadays the pumas in Torres del Paine National Park appear to be more visible. We are also now at the stage where there are companies running tours specifically designed to allow others to see these beautiful animals. Just as the bottlenose dolphins of the Moray Firth and the white-tailed sea eagles of the Isle of Mull generate millions in revenue from wildlife tourism each year in Scotland, I anticipate that the presence of pumas will do the same in Chile.

» Although the idea of finding something new to photograph overseas these days may seem like a daunting prospect, I believe that there will always be unlimited opportunities to produce groundbreaking work. It seems that much of the world's natural history has been photographed comprehensively, but I think many photographers

are discouraged from trying to shoot new places and subjects, preferring instead to follow the well trodden, tried and tested sites.

» Many years ago I came across a staggeringly beautiful portfolio of photographs of emperor penguins in a North American birding magazine. Tightly cropped and meticulously composed, they were unlike any images of penguins that I had ever seen. They were shot by Art Wolfe, and a few years later he told me these images had had their day and that every time he discovered anything significantly different to photograph, anywhere on the planet, he had only six months to one year to market such images before another photographer discovered the site and followed suit. So the trick, of course, is to gamble and undertake in-depth projects with new subjects that promise rewards in terms of bringing satisfaction and driving the will to succeed.

What to shoot this month...

Laurie's February highlights



▲ The cones of **Scots pines** (*Pinus sylvestris*) can carpet the forest floor beneath mature trees in the native pinewoods, such as those found in Strathspey and at the foot of the Cairngorm mountains. Fallen cones can persist for years, so there is always a mixture of old and new examples. Because the air is clean and unpolluted in these environments, growths of lichens thrive, enveloping some of the oldest cones and creating a mosaic of patterns and forms that are best photographed from above.

Nikon F2AS with Nikon 105mm f/4 manual focus macro lens, Kodachrome ISO 25, 1/2sec at f/16, mirror-lock, cable release, tripod



◀ Winter is the time when much of our invertebrate life lies dormant in vegetation, crevices and below rocks and fallen timber. The adults of one wood-boring species, the **rhinoceros beetle** (*Sinodenron cylindricum*), make use of the holes bored by the larvae. If accidentally exposed, they can be photographed in this torpid state using long exposures and small apertures before being returned to their hiding places. *Nikon D7100 with Nikon 200mm f/4 AF macro lens and Nikon PK13 extension tube, ISO 100, 1/2sec at f/16, mirror-lock, cable release, tripod*



▲ **Ravens** (*Corvus corax*) are one of the earliest nesting birds in the UK and are easily identified from a distance when in flight because they are heavier and shaggier in appearance than rooks or carrion crows and they have a wedge-shaped tail. In the breeding season, they may also vocalise more; their deep, throaty, kraa-ing calls are very distinctive and are used in response to other birds straying into the vicinity of their breeding sites. The calls can also be heard when they are disturbed by people.

Nikon D3S with Nikon 500mm f/4 VR lens, ISO 640, 1/2000sec at f/4, handheld

▲ Apart for a handful of resident pairs of wild birds which breed in northern Scotland, most of the **whooper swans** (*Cygnus cygnus*) we see in the UK are winter visitors from Iceland. Although they can be found feeding on wet grassland and winter stubble on arable land, they are never very approachable and so are better photographed early or late in the day when they are still on the bodies of water where they roost. *Nikon D3X with Nikon 500mm f/4 VR lens and Nikon 1.4x teleconverter, ISO 160, 1/160sec at f/8, beanbag*

MORE SEASONAL SUBJECTS...

Flora

Bramble/blackberry (*Rubus fruticosus*) – the red, thorny stems of this plant look good in close-up.

Winter aconite (*Eranthis hyemalis*) – these must rank alongside snowdrops as one of the most frequent winter flowers.

Yew (*Taxus baccata*) – look for ancient specimens of this conifer to photograph in churchyards.

Fauna

Sea squirt (*Ascidella scabra*) – a plum-red, gelatinous organism that is usually found attached to the base of kelp stems.

Razor shell (*Ensis arcuatus*) – when alive, these molluscs live unseen in the sand, but empty shells are washed ashore.

Serrated wrack (*Fucus serratus*) – a seaweed of the mid-to lower shore that can be identified by the ragged edge of its fronds.

WORLD WILDLIFE SPECTACLES



© Stephen Law/Shutterstock

Gentoo penguins, Antarctica

Surrounded by glaciated mountains and ice cliffs, Paradise Harbour is one of the most beautiful and pristine spots on the Antarctic Peninsula. Relatively accessible and home to a profusion of wildlife, the harbour is a popular place for visiting cruise ships. One of the top attractions is the colony of gentoo penguins. These charismatic birds are a joy to watch as they hop about on the ice and dive for food. Humpback whales regularly visit the bay, and crabeater seals are often seen soaking up the sun on floating pieces of ice. The tourist season runs from November to mid-March.

Platypuses, Australia

Built rather like an otter, but borrowing its bill and webbed feet from a duck and its tail from a beaver, the platypus is one of nature's most unusual animals. It is also one of only two mammals (the other one is the echidna) that lay eggs rather than giving birth. Endemic to eastern Australia, platypuses are notoriously difficult to see in the wild. For a good chance of seeing one, head to Lake Elizabeth in the Great Otway National Park in Victoria and enjoy a guided canoe tour at dawn or dusk – this is when platypuses hunt underwater for invertebrates.

8 ATMOSPHERIC WINTER NATURE EXPERIENCES

From woodlands steeped in folklore to remote landscapes that reveal their wild side in winter, here's a selection of awe-inspiring and photogenic locations around the UK to ignite your imagination...



© Martin Fowler/Shutterstock

1 Exmoor, Somerset/Devon

Exmoor is a wonderful wilderness in winter and the area's hardy resident ponies are a superb subject to photograph. Snowdrops are another highlight; these delicate flowers grow in huge numbers here, especially in the appropriately named Snowdrop Valley on the River Avill. exmoor-nationalpark.gov.uk



© Martin Fowler/Shutterstock

2 Wistman's Wood, Devon

Nestling beside the West Dart river, Wistman's Wood is a Tolkienesque maze of gnarled, lichen-encrusted trees and moss-covered boulders. Legend has it that the wood is home to a pack of hellhounds that hunt across the moors at night... discoverdartmoor.co.uk

3 Kingley Vale, West Sussex

Soak in the ghostly atmosphere of Kingley Vale. The stark winter landscape accentuates the majestic beauty of the reserve's twisted, ancient yews, which are considered to be among the oldest living things in Britain. publications.naturalengland.org.uk/publication/32044

4 Dungeness, Kent

The desolate shingle landscape is especially eerie in winter, when it is also home to large numbers of wildfowl. The nature trails take you past a series of hides to give you a good chance of seeing an impressive variety of birds, including bitterns and bearded tits. dungeness-nnr.co.uk

5 Cwm Idwal, Gwynedd

The ice-sculpted hanging valley of Cwm Idwal forms a magnificent amphitheatre

behind the mysterious Llyn Idwal; it is said that no bird flies over the lake because it holds a dark secret concerning the death of a fabled young prince...

nationaltrust.org.uk/carneddau-and-glyderau/trails/cwm-idwal-walk



© Gail Johnson/Shutterstock

6 Finnich Glen, Stirling

Tucked away in the trees close to the village of Killearn, this deep, narrow gorge is an otherworldly landscape of rust-coloured waters and moss-clad cliffs. It is also home to the Devil's Pulpit, a large 100ft rock from where the devil is said to have addressed his followers. Access is via a series of treacherous Victorian steps known as Jacob's Ladder. geograph.org.uk/photo/3709071

7 Fairy Pools, Isle of Skye

Located at the foot of the Black Cuillin mountains, on the River Brittle, these crystal clear, turquoise pools are one of Skye's most magical sights. isleofskye.com/skye-guide/top-ten-skye-walks/fairy-pools



© Dan Stiles/Shutterstock

8 The Dark Hedges, County Antrim

According to folklore, this magnificent avenue of intertwined beech trees is haunted by a Grey Lady. One of Northern Ireland's most photographed natural phenomena, it has even been used as a filming location in HBO's *Game of Thrones*. visitballymoney.com



PARAMO
DIRECTIONAL CLOTHING

Inspired by Nature

"Whatever the conditions, Paramo keeps me dry, warm, comfortable; and at home in the landscape."

Joe Cornish, landscape photographer

To see the whole award-winning range visit paramo.co.uk

Photo: David Ward

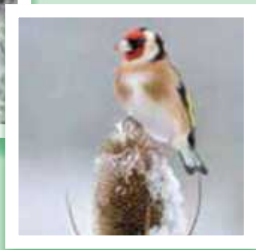
WILDLIFE WATCHING SUPPLIES

ALL YOU NEED TO GET YOU CLOSER TO THE WILDLIFE

Protect your kit whatever the weather
Wildlife - Landscape - Sports



Dome Hide Offer.
Good time of year to set up a feeding station.



Wide range of hides, lens & camera covers, Neoprene Lens & Hood covers, scrim, bean bags, clothing, and outdoor equipment.

WEBSITE PHOTO TIPS
How to photograph wildlife Feeding stations and hides infra red trips

Kevin Keatley, Wildlife Watching Supplies
Tel: 01884 254191 • Fax: 01884 250460
e-mail: enquiries@wildlifewatchingsupplies.co.uk

www.wildlifewatchingsupplies.co.uk



Shetland Nature Photography

Photo-tours | Workshops | One-to-one assignments
Bespoke group tours | Bird hides | Otter photography









Images: Brydon Thomason



Photograph Shetlands most iconic species and spectacles on assignments and tours which are inspired with a lifetime of knowledge of the islands and their wildlife with Shetlands leading photo-tour specialists.

Tel: 01957 710 000 | mail: info@shetlandnature.net | web: www.shetlandnature.net





Shetland Nature

Local Knowledge, World-Class Encounters



Working with a seabird conservation project on the Isles of Scilly has given Ed Marshall a unique insight into the natural history of the archipelago – he shares some highlights

The Isles of Scilly are a nature photographer's paradise. Throughout the warmer months of the year, the archipelago offers brilliantly blue seas and wonderfully white beaches. Even during the rough and tough winter months, the high winds that blow in off the Atlantic make for some spectacular coastal landscapes. Now that I call these islands home, I am perfectly situated to indulge my photography at every opportunity. Last summer I was able to do exactly that as I documented the conservation work of the Isles of Scilly Seabird Recovery Project.

I first started documenting the work of the project at the end of May 2014, accompanying conservationists on a trip out to Annet, one of the most important uninhabited islands in the archipelago. My aim was to capture images

of the team carrying out their monitoring and survey work, and the project continued throughout the duration of my stay that summer, until the end of July. During my time there I got to witness, and more importantly photograph, the seabird that lay at the heart of the conservation efforts here, the Manx shearwater. Watching these birds effortlessly skim across the surface of the ocean, and hearing them call from within their underground nests, are memories I will hold dear for a lifetime. My involvement with the project didn't end there, though.

Fast forward to the summer of 2015. The seabird breeding season had arrived and I was back out with the team, this time following RSPB field ecologists as they surveyed the

breeding seabird populations across the archipelago. One island placed high on my list of locations to visit: the fascinating Round Island. Unlike the other islands, there is no simple landing procedure. Conditions had to be perfect to allow us to land, and this could only be done by driving a boat into the rocky cliff face and holding it steady as we took it in turns to clamber up the ladder to the narrow ledge above. Having never visited before, I pictured in my mind the sort of images I wanted to capture, with the one shown above being the number one shot. Laden with camera gear, I headed up the ladder and managed to find enough room to manoeuvre on the ledge to capture this image of the ecologists landing on Round Island. It was a moment I won't forget any time soon.



On the wing

*The laughing gull is a familiar bird in North America but a rare vagrant to the UK, so when one turned up in Merseyside last winter, **Steve Young** was eager to see it for himself*

above A classic flight shot showing the spread wing and tail – a good photograph for identification articles.

below This is probably my favourite picture of the gull; I like the expressions on the faces of the two people in the café who are wondering what is going on.

Last winter was plodding along quite nicely locally; a long-tailed duck was wintering on one of the nearby marinas and I'd seen and photographed a local shorelark (OP200). There were also some snow buntings, which are always nice to see during the colder months. I have known far quieter winters than this, but it was lacking a little excitement.

News of a possible laughing gull on the Wirral at New Brighton marine lake was interesting; now that would be the missing ingredient to add to the winter

'snaps'. This American gull is an annual visitor to the UK, but records from Merseyside/the Wirral are extremely rare – so rare in fact that I hadn't ever seen one in the area. I decided it would be worth heading over that way just in case the rumours were true.

A quick trip through the Mersey Tunnel found me parking at the lakeside, where a fellow photographer told me that the bird was indeed a laughing gull, and that it was roosting on the pontoon with the waders. I walked round to the site (slightly quickening my pace as I got closer, as you never know when a bird will fly off), and sure enough there it was, a first winter laughing gull, sitting on the floating pontoons among two hundred redshanks, 10 purple sandpipers, three sanderlings and one knot. It had ignored the nearby gull roost and settled down with the waders – very strange behaviour. It remained there for three hours, until it suddenly woke up and flew out to sea.

Returning to the lake the following day I didn't see the gull at all, it as it had flown off 10 minutes before I arrived. It wasn't to be seen until the next day

(another £3.40 in tunnel fees!); once again it settled in its favourite spot with the waders, but when it woke up it gave a fantastic display as it flew around the marina, following the other gulls.

The local gulls here are regularly fed by passers-by, and with extra supplies from the birders who had gathered, our American visitor eventually decided to feed and came very close to where I was standing – perhaps it was finally recovering from losing its way and finding itself on Merseyside for the winter. Using my 500mm lens I was able to take a nice selection of flight shots.

The laughing gull stayed in the area for the rest of the winter and I returned a few times, with a zoom lens, and took lots of images of it in flight, on the water, on the railings and on the beach where it sometimes went to feed.

In late March the gull visited my local patch, Seaforth Nature Reserve, a few times. It was the first time the species had been recorded at the reserve, so although the sightings were distant compared to the views at New Brighton it was still a very welcome visitor.



Steve's February highlights



Black-headed gull is one of the UK's commonest breeding species. It is a regular at park lakes, where it will come readily to bread, and is one of my favourite birds for practising on with a new camera or lens. Its name is misleading because the head is actually chocolate brown when the bird is in breeding plumage, not black.

The gull takes two years to reach adult breeding plumage, making it a good subject for a photo project. It also has a winter plumage: the brown head feathers moult, leaving a few dark marks and a dark spot behind the eye on a white head.

So, common it may be, but there is a lot more to the black-headed gull than meets the eye, including the name!

left Birds acquire breeding plumage from early spring onwards; the shot was taken in late March.

below (top) The head colour changes to white in winter, with a few grey/black markings on the head and behind the eye.

below (bottom) With brown on the wings and tail, an orange bill and legs, first winter black-headed gulls look very different to the adult birds.



BIRD PHOTOGRAPHY TIP



clockwise from above Long-tailed tit: The image was taken in my back garden in winter; no sunlight was reaching the long-tailed tit, so ISO 1250 was used.

Goldcrest: Poor autumn weather meant I had to use ISO 3200 for this image, but the results were very good considering.

Robin: This singing robin was photographed late on a dull autumn day, but I liked the pose and ISO 4000 gave me a shutter speed that just about froze the bill action.



Dark winter days with dull grey skies and poor light hardly inspire you to get out and about with the camera. In the days of 100 ASA film, it might have been better to stay home on bad-weather days, but with modern day cameras, the quality of the images taken at high ISOs has never been better; ISO 1600 or 2500 should be the norm on dull winter days, going to 4000 or even 8000 if that's the only way to take photos.

The secret to shooting at high ISOs is to try and resist cropping your images too much, as this will further accentuate the noise/grain effect; small and sharp is far better than big and blurred.

All three images were taken with a Nikon D810; each is only cropped slightly with subtle sharpening and noise reduction in Photoshop.

LOCATION OF THE MONTH



Pagham Harbour, West Sussex

One of the few undeveloped stretches of the Sussex coast, Pagham Harbour is an oasis for wildlife and an ideal place for a winter stroll. Comprising shingle spits, marshland, mudflats and pools, the large, sheltered inlet is known for attracting a variety of birds throughout the year. In spring and autumn all sorts of migrant species can turn up, and in winter up to 20,000 ducks, geese and waders feed and roost across the reserve; species include dark-bellied brent geese, lapwings, black-tailed godwits, grey and golden plovers and dunlins. Offshore, Slavonian grebes can sometimes be seen, and it's also worth keeping an eye out for visiting seals.

With plenty of good vantage points, three well placed viewing hides, and footpaths round the harbour itself, the reserve offers many opportunities for wildlife watching.

Location Pagham Harbour lies on the West Sussex coast, six miles south of Chichester.

Facilities The main car park and footpaths are always open; the visitor centre (with toilets) and overflow car park are open from 10am to 4pm, except on Christmas Day and Boxing Day. The reserve has three viewing hides and a 1.5-mile waymarked circular walking trail. Nearest hot food outlets are about two miles away, at the Crab & Lobster pub at Sidlesham, or in Selsey.

Entry fee The reserve is free to visit, but donations are welcomed.

Website rspb.org.uk/reserves/guide/p/paghamharbour

Outdoor Photography

I would like to take part in the following section(s): please tick ☒

VIEWPOINTS

☐

My images were all taken in the month of

The name of my location

(We are currently looking for images taken in June, July and August - **please add month to each image filename**)

READER GALLERY

☐

ONE THING THIS MONTH...

☐

WINTER WILDLIFE

Please supply captions and full technical details for each image

LETTERS

☐

WHERE IN THE WORLD?

☐

OP READER DAYS

☐

(I have included my full contact details, including daytime telephone number)

GENERAL SUBMISSION

☐

Please include a short synopsis and up to five accompanying images

I have included a SAE and would like my work returned ☐

IMPORTANT! Please include your full contact details with your submission, including a daytime telephone number

Name

Address

Postcode

Daytime telephone number

Email

Website

POST YOUR SUBMISSION TO

Outdoor Photography, 86 High Street,
Lewes, East Sussex, BN7 1XN

Photocopies of this form are acceptable

YOUR CHANCE TO TAKE PART

See your work in print + win great prizes!



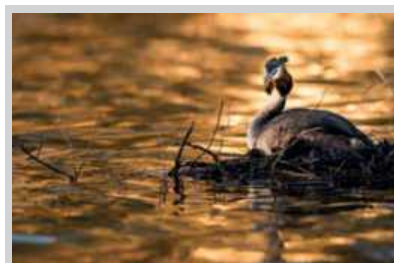
VIEWPOINT OF THE MONTH

Your location pictures and words could earn you up to £200! Send us up to 10 of your best digital images or slides from your favourite UK & Irish viewpoints. If they're selected, we will commission you to write up your location.



VIEWPOINTS

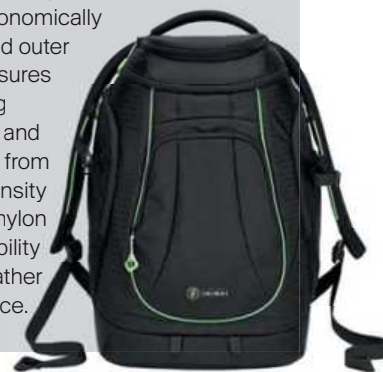
Your photos of your favourite locations could earn you £50! Send us up to 10 of your best digital images or slides and, if one is selected, you will earn £50.



READER GALLERY

Send us your very best outdoor images, and if you're chosen as our winner you will receive an Ikigai Rival backpack worth £269.99. Featuring a removable, configurable cell that holds your essential kit, the bag gives you the flexibility to arrange your camera gear in a way that best suits your requirements.

The ergonomically designed outer shell ensures day-long comfort and is made from triple density ripstop nylon for durability and weather resistance.



WRITE FOR US!

We are always on the lookout for inspiring new features. If you have a great idea for an article then please send a short outline (no more than 60 words), plus five accompanying low-res images for our consideration.

JOIN OUR ONLINE COMMUNITY



FOLLOW US ON FACEBOOK

Keep right up to date with news by 'liking' OP at facebook.com/outdoorphotographymag



IF YOU ONLY DO ONE THING THIS MONTH...

Take on our photo challenge – send us your best ‘winter wildlife’ images (see page 111), and as well as having your image featured in the June 2016 issue of *OP*, you could also win a WarmWool Polo with Zip from Acima, worth £69.95.



LETTERS

Write to us! Please send your views, opinions and musings to claire.blow@thegmcgroup.com, or send your comments to us by post. If your letter is published as our ‘Letter of the Month’ you’ll win a prize; this month we gave away a one-year subscription to the Acronis True Image Cloud, worth £64.95.

Please note: letters may be edited.



OP READER DAYS

Register your interest for our soon to be announced *OP* Reader Days, and you could be joining us and some of our professional contributors at one of a number of great UK locations. Please send your full contact details, including name, postal address, and a daytime telephone number to anna.evans@thegmcgroup.com, or use our postal submission form.



Where in the world?

If you can name the beautiful waterfall area in the image above, you will be in with a chance of winning a Manfrotto RedBee-210 backpack, worth £139.95!



WHERE IN THE WORLD?

Tell us the name of the location featured on page 112 and this month you could win a Manfrotto RedBee-210 backpack, worth £139.95. Offering easy access to your camera gear from the back and top, this lightweight but protective pack features padded internal dividers that can be configured to suit your needs.



HOW TO SUBMIT

DIGITAL SUBMISSIONS

When burning your CD, create two folders: one containing TIFF or JPEG – saved at quality 10 or above – files, saved at 300ppi, RGB or CMYK, and MAC compatible; and a second folder with low-res 72ppi JPEG files. Only send 8-bit files (not 16-bit files) and flatten any layers. Add your own name to the image file names. **If sending Viewpoints for multiple months, please add the month to each image filename.** Please write your name and contact details on your CD, or include this information in a text file on the CD. Finally, print off, if you can, a contact sheet of thumbnails of the images included on the CD.

PLEASE DO NOT ATTACH STICKERS TO YOUR CD

YOUR SUBMISSION – CHECKLIST

- 1 Send both low-res and high-res versions of your images
- 2 Add your name to your image filenames
- 3 Write your name and contact details on your CD

EMAIL ENTRIES

We are unable to accept speculative submissions via email, so please do not send work in this way, unless requested to do so by a member of the *OP* editorial team.

WEBSITE SUBMISSIONS

You can send us links to your website, for us to view your general work only. Please note that strictly no correspondence will be entered into regarding website submissions. Send the link to opweb@thegmcgroup.com.

SEND POSTAL SUBMISSIONS TO:

Outdoor Photography, 86 High Street, Lewes, East Sussex, BN7 1XN

RETURN OF YOUR WORK

Please include a SAE if you would like your submission returned.

PLEASE NOTE

Due to the many submissions we receive from our readers each month, no correspondence can be entered into. If you have not heard from us within 10 weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

IMPORTANT

GMC Publications cannot accept liability for the loss or damage of any unsolicited material, including slides.

EXHIBITIONS AND EVENTS

If you would like an exhibition or event to be included in *Outdoor Photography*, please email Anna Bonita Evans at anna.evans@thegmcgroup.com **at least 10 weeks in advance.** You can also send information to the postal address (above).

NEWS STORIES

Is there a current and time sensitive story you'd like us to cover in our Newsroom pages? Please email details to claire.blow@thegmcgroup.com.

The Photography Show

19-22 MARCH 2016
THE NEC, BIRMINGHAM

CAPTURE YOUR CREATIVITY

- THE EVENT FOR EVERYONE PASSIONATE ABOUT PHOTOGRAPHY -



Behind the Lens, Live and Wedding & Portrait Stage programmes now available online
Super Stage announcement coming soon...

BOOK YOUR TICKETS AT: PHOTOGRAPHYSHOW.COM

GEAR ZONE

ACQUIRE

90 **Gearing up**

92 **Camera test**



POWER ON THE GO

Powertraveller's Solarmonkey Adventurer is one of this month's gear picks

Rollei Pro Display Protection

If the preview screen on your DSLR cracks or becomes damaged it can be expensive to repair or replace. Rollei have launched their Pro Display Protection range, an ultra thin, anti-glare, scratch resistant, shatter and shockproof optical glass panel that is placed over the top of your camera display screen. It's available for touch and swivel screens of more than 50 camera models.

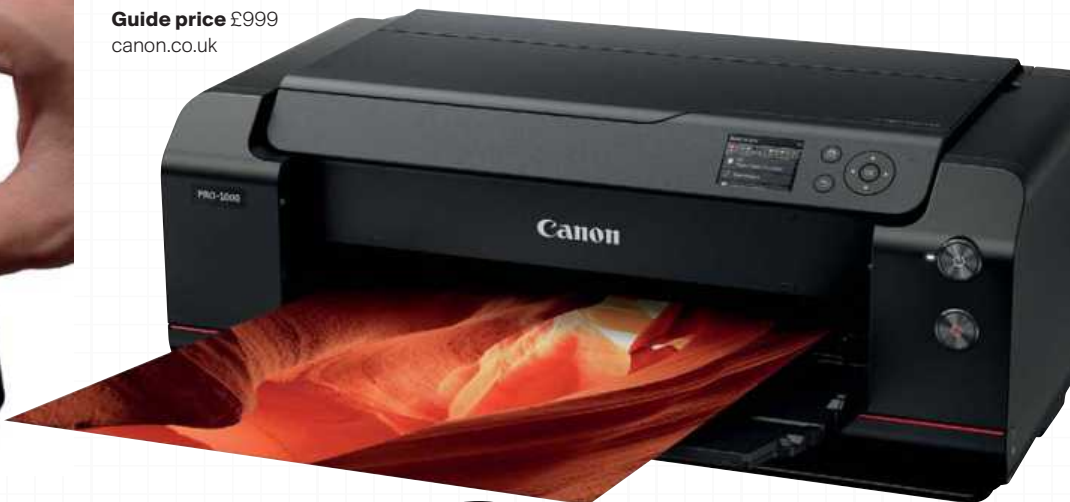
Guide price £19.99
rollei.com



Canon imagePROGRAF PRO-1000

The Canon imagePROGRAF PRO-1000 is a professional grade printer for you to create top quality photographs of your work. With an advanced 12-ink pigment based system, expanded colour gamut and a newly developed 1.28in print head, the imagePROGRAF PRO-1000 will produce an excellent A2 print with smooth gradations and suppressed graininess in approximately 12 minutes. Canon users will be interested in the printer's new Crystal-fidelity feature, which ensures images taken on a Canon EOS camera will be reproduced with exceptional precision. Compact in size, the printer is ideal for desktop use.

Guide price £999
canon.co.uk



GEARING UP

Ikigai Rival backpack with camera cell

Now available in the UK, American camera bag company Ikigai produces an impressive range of backpacks that are adaptable for photographers whatever their shoot might be. Each backpack has a removable, configurable cell that holds your core kit. The cell has its own carrying handle, giving users the choice to leave the bulk of the pack at basecamp. Made from triple density honeycomb ripstop nylon for durability and weather resistance, the main pack includes a sculpted back panel with vented contact points and an anatomic cut harness system to ensure the most comfortable fit possible.

Guide price £269.99 (large)
uk.ikigaibags.com



Thule Atmos X5

Keeping your iPhone 6 or 6 Plus protected when you're out taking pictures, Thule's Atmos X5 case is fully waterproof, dustproof and shockproof. A snap-on snap-off mechanism provides a watertight fit, plus its ShockStop corners will absorb impact from drops as high as two metres. It allows full functionality of the camera, and the StratoShield screen protector guards against scratches, glare and fingerprints while maintaining full touchscreen responsiveness.

Guide price £59.99
thule.com



Sunwise Hastings sunglasses

It may be winter, but the sun can still shine brightly, so keep your eyes protected with these ultra cool sunglasses from Sunwise. With a matt gunmetal frame and panoramic one-piece lens, these sunglasses also have impressive anti-fog technology to give you clear, supreme vision – even in changeable weather. When there are changes in light conditions the photochromic abilities mean the lenses will darken or lighten so your sight is not impaired by sun glare.

Guide price £94.95
whitbyandco.co.uk



Powertraveller Solarmonkey Adventurer 2015

When out trekking in the wild the last thing you need is for your vital electronics to run out of juice. Powertraveller's Solarmonkey Adventurer, upgraded for 2015, has two solar panels, which can charge your GPS device up to three times, a smartphone twice and an iPad up to 25% from each full charge. Slim and compact, the Solarmonkey only weighs 265g, plus its four colour LED lights let you keep tabs on how much power is left.

Guide price £85
powertraveller.com



Action Cam Helikite

An innovative, wonderfully quirky piece of kit that's sure to garner attention when in flight, the Helikite is a kite and balloon hybrid that holds an action camera, allowing users to experiment with aerial photography. More affordable, lightweight and easier to operate than a drone, the Helikite is also a lot quieter and can be flown in strong winds and rain. Once inflated from two disposable helium cylinders, the Helikite stays within the user's reach via a piece of sturdy string.

Guide price £399
helikites.com

Datacolour Spyder5STUDIO Calibration Suite

Datacolour's latest colour calibration pack targets photographers who want the highest levels of control and accuracy during post-processing. Helping to colour manage your digital image workflow, the suite features tools to ensure photos are captured accurately, monitors display true-to-life colours and prints are matched precisely. The suite includes the new Spyder5ELITE colourimeter, a calibrator that adjusts monitors to an industry colour reference standard to ensure screen images match to prints; the SpyderCUBE, a portable device to help you set white balance, exposure and other technical settings; and the SpyderPRINT, a spectrocolourimeter to create custom RGB printer profiles.

Guide price £325
datacolor.com



Toshiba Satellite Radius 12

Grabbing the technology headlines this season has been Toshiba's Satellite Radius 12, the world's first 12.5in 4K Ultra HD convertible laptop. Packed full of remarkable features, the device is perfect for photographers wanting to view their images on a high quality, yet portable, colour calibrated screen. Its wide-gamut RGB display supports 100% Adobe RGB colour space and has four times the pixels of full HD screens, meaning smaller details are more noticeable. Powered by sixth generation Intel Core processors, the laptop also has a super slick 360° rotating hinge, meaning it can be used as a laptop, tabletop or tablet.

Guide price £349.99
toshiba.co.uk



Leica SL (Typ 601)

Known for producing top quality cameras since Oskar Barnack created the Ur-Leica just over a century ago, Leica's latest release, the Leica SL (Typ 601), measures up to everything we've come to expect from this prestigious camera manufacturing company. Setting new standards for speed, picture quality and versatility for mirrorless system cameras, the SL does away with a low-pass filter and has a 24MP full-frame CMOS sensor, an ISO range of 50 to 50,000, the impressive Maestro II series processor plus Leica's cutting edge EyeRes technology in its electronic viewer. Another feature of note is the camera's ability to shoot 4K video (the first camera by Leica to include this functionality), which in full HD can record up to 120 frames per second.

Guide price £5,050
leica-camera.com



Sony Cyber-Shot DSC-RX10 II

Sony has photographers and video shooters targeted with this latest bridge-style offering. **Andy Luck** puts it through its paces

Guide price £1,093

Contact sony.co.uk

The Sony Cyber-Shot DSC-RX10 II is the update to the original RX10 hybrid stills/video camera that was launched almost exactly two years ago to considerable critical acclaim. The RX10 II is effectively a bridge-style camera that looks very similar to the original model and has the same excellent Zeiss Vario Sonnar 24-200mm (35mm equivalent) lens with f/2.8 maximum aperture throughout the focal length range.

The RX10 II does however also have a number of significant upgrades under the hood, including having the world's first stacked Exmor RS 1in-type CMOS sensor, with a DRAM memory chip. This sensor, with stacked elements and the chip just beneath, is designed to deliver around five times faster readout speeds than conventional chipsets, for very fast buffering. Thanks to the high speed

design, the RX10 II can deliver class leading features such as incredible 40x super slow motion video capture and stunning 4K high-resolution video.

The RX10 II also features a high-speed, anti-distortion shutter with a scarcely believable maximum shutter speed of 1/32000 seconds! The high shutter speed can not only be very useful for freezing motion but also for shooting wide apertures for blurred backgrounds in very bright conditions. There is also a built-in neutral density filter for video work where you need to use slower reciprocal shutter speeds for natural motion effects. The high speed readout also helps to reduce rolling shutter, which is an irritating issue



below The tones and colours from the RX10 II are pleasingly realistic. Sony RX10 II with Zeiss 24-200mm f/2.8 lens, ISO 1600, 1/200sec at f/5.6

where upright elements in the picture appear to bend if the camera pans or tracks quickly; it is something many digital cameras with video capability suffer from.

The camera features a new high-contrast XGA OLED Tru-Finder with 2359k dots, which is one of the best electronic viewfinders I have experienced to date. The RX10 II's Fast Intelligent autofocus system is also upgraded and feels really fast to acquire and lock focus – it is said to be capable of focusing in 0.09 seconds. In addition, the camera can also shoot at up to 14 frames per second in continuous shooting mode, which is pretty impressive.

The RX10 II's magnesium alloy body feels great in the hand, with a decent grip and sensibly placed controls and a lovely aperture ring around the lens barrel with proper click stop detents.

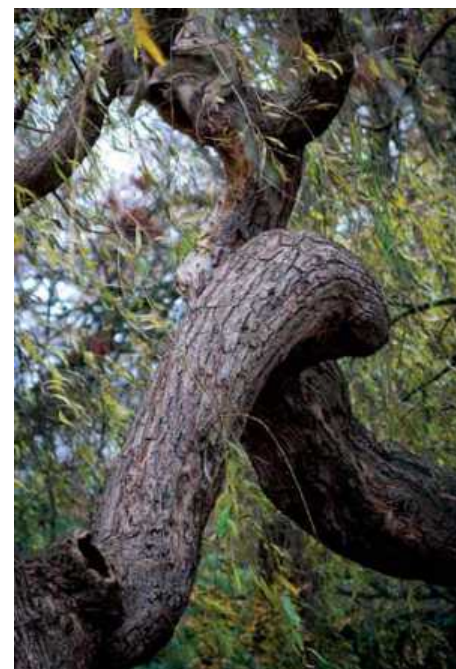
LIKES

- ✓ Superb Zeiss zoom with constant f/2.8 aperture
- ✓ Still image quality
- ✓ Tilt-screen
- ✓ Excellent 4K video
- ✓ High frame rate super-slow motion video

DISLIKES

- ✗ Monitor is not fully articulated
- ✗ Zoom not as long as rivals





above Detail from the 20.2MP 1in Exmor RS BSI CMOS sensor and BIONZ X processor is extremely high. Sony RX10 II with Zeiss 24-200mm f/2.8 lens, ISO 100 1/500sec at f/2.8

above (right) Metering and white balance were completely reliable and gave natural looking images. Sony RX10 II with Zeiss 24-200mm f/2.8 lens, ISO 500, 1/200sec at f/2.8

SPECS

Sensor 20MP 1in, BSI-CMOS
Resolution 5472 x 3648
Lens Image stabilised, optical zoom 8.3x, 24 to 200mm, f/2.8
Minimum focus distance 3cm
Shutter speeds 30sec to 1/32000sec
ISO 125 to 12800
Viewfinder Electronic OLED 2359k
LCD 3in 1228k dots
Flash Built-in
HD Movie Mode 4K
Card format SD, SDHC, SDXC
Connections USB 2.0, micro-HDMI, Microphone Port, Headphone Port, Wi-Fi with NFC
Power NP-FW50 battery
Size 129 x 88 x 102mm
Weight 813g



There is also a useful knurled exposure compensation wheel on the top right of the camera, and it's good to know that the new camera, despite looking very similar to the old one, now includes dust and moisture resistance. Combined with the very portable body size and weight, this makes it a great option for photographers who like to shoot adventure images.

Still quality with the 1in sensor is considerably better than earlier generation bridge cameras with smaller 1.7in or 2/3in sensors. Sensitivity is also far greater with the camera producing excellent results right up to ISO 6400 and beyond. There is also much greater exposure latitude with the 1in sensor than the smaller alternatives, although a good DSLR will still be superior in this regard. The excellent Zeiss lens also contributes to the high quality results this camera is capable of producing.

As one of the best hybrid cameras, video is naturally a real strong point of the RX10 II. The 4K video is very high quality thanks to the XAVC S codec and the high bit rate recording. One of the advantages of the smaller than 35mm 1in sensor is that full pixel readout across the sensor is possible without pixel binning, which results in very high quality footage with very few artifacts.

Another big advantage the RX10 II offers to video shooters is High-Frame-Rate (HFR) video recording, right up to 960 frames per second. This produces up to 40 times slower than real time, super slow motion. Short duration events, such as water splashes or insect

wings beating, can be viewed in amazing detail, revealing previously unseen aspects of live subjects – something normally only seen in film footage captured with professional equipment. It is wonderful to have this capability in a camera at this relatively cost-effective price point.

Like other cameras in Sony's recent lineup, the RX10 II has Wi-Fi with NFC, and access to apps such as Smart Remote Control for remote shutter release via a smartphone and other editing and effects applications. The RX10 II's Raw files opened immediately in Photoshop, but another good Raw converter, Capture One Express for Sony, is also bundled with the camera.

VERDICT

Rivals such as the Canon G3X and Panasonic FZ1000 have longer zooms for pulling in distant detail, but the Sony RX10 II has the completely unique capabilities of high frame rate and super slow motion video capture, something that was previously the preserve of hugely expensive, professional film equipment. This makes the Sony Cyber-Shot RX10 II the most unique bridge camera available.

RATINGS

Handling	94%
Performance	94%
Specification	95%
Value	91%

OVERALL
93.5%

THE WEX PROMISE: Over 16,000 Products | Free Delivery on £50 or over | 28-Day Returns Policy[†]

Canon Lenses

EF 24mm f1.4L II USM.....	£1179
EF-S 24mm f2.8.....	£127
EF 40mm f2.8 STM.....	£118.97
EF-S 60mm f2.8 USM Macro.....	£305
EF 85mm f1.8 USM.....	£237
EF 100mm f2.8 L IS USM Macro.....	£619
EF-S 10-22mm f3.5-4.5 USM.....	£377
EF 11-24mm f4 L USM.....	£2799
EF 16-35mm f2.8 L USM MkII.....	£1064
EF-S 17-55mm f2.8 IS USM.....	£519
EF-S 18-135mm f3.5-5.6 IS STM.....	£295
EF 24-70mm f2.8 L IS USM.....	£1400
EF-S 55-250mm f4-5.6 IS II.....	£208
EF-S 10-18mm f4.5-5.6 IS STM.....	£180
EF-S 100-400mm f4.5-5.6 L IS II USM.....	£1844
EF 70-200mm f2.8 L IS II USM.....	£1499
EF 70-200mm f4 L USM.....	£439
EF 70-300mm f4.5-5.6 DO IS USM.....	£1089
EF 70-300mm f4-5.6 L IS USM.....	£894
EF 24-105mm f4 L IS USM.....	£638
EF 28-300mm f3.5-5.6 L IS USM.....	£1795
EF 135mm f2 L USM.....	£679
EF 180mm f3.5 L USM Macro.....	£1049
EF 400mm f5.6 L USM.....	£889
EF 200mm f2.8 L USM MKII.....	£569

For Canon-fit Tamron,
Sigma or Samyang lenses,
visit our website

Canon PRO
EOS 760D

24.7
megapixels
5.0 fps
1080p
movie mode



**£50
CASHBACK***

760D From **£569**
760D Body £569
£479 Inc. £50 C/back*
750D Body £479
£429 Inc. £50 C/back*

Canon PRO
EOS 70D

20.2
megapixels
7.0 fps
1080p
movie mode

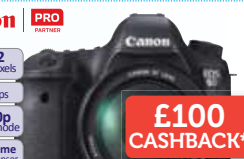


**£60
CASHBACK***

70D From **£699**
70D Body £699
£639 Inc. £60 C/back*
70D + 18-55mm IS STM £734
£674 Inc. £60 C/back*

Canon PRO
EOS 6D

20.2
megapixels
4.5 fps
1080p
movie mode
full frame
CMOS sensor



**£100
CASHBACK***

6D From **£1119**
6D Body £1119
£1019 Inc. £100 C/back*

Canon PRO
EOS 7D Mark II

20.2
megapixels
10.0 fps
1080p
movie mode



£1299

7D Mark II Body £1299

Canon PRO
EOS 5D Mark III

22.3
megapixels
6.0 fps
Full Frame
CMOS sensor



£2249

5D Mk III Body £2249

Canon PRO
EOS 5DS

50.6
megapixels
5.0 fps
Full Frame
CMOS sensor



£2999

NEW 5DS Body £2999
NEW 5DS R Body £3199

Canon 7D Mk II, 5DS & 5D Mk III Cashback** offer ends 31.1.16

up to **£250 CASHBACK**** when bought with selected lenses.

Nikon
D5500
24.2
megapixels
5.0 fps
1080p
movie mode



D5500 From **£499**

D5500 Body £499
D5500 + 18-55mm £569
D5500 + 18-140mm £749

Nikon
D7100
24.1
megapixels
6.0 fps
1080p
movie mode



D7100 From **£619**

D7100 Body £619
D7100 + 18-105mm VR £799

Nikon
D7200
24.2
megapixels
6.0 fps
1080p
movie mode



D7200 From **£752**

D7200 Body £752
D7200 + 18-105mm £929

Nikon
D610
24.3
megapixels
6.0 fps
1080p
movie mode



D610 From **£1067**

D610 Body £1067
D610 + 24-85mm £1499

Nikon
D750
24.3
megapixels
6.5 fps
Full Frame
CMOS sensor



D750 From **£1499**

D750 Body £1499
D750 + 24-85mm VR £1759
D750 + 24-120mm VR £1999

Nikon
D810
36.3
megapixels
7.0 fps
Full Frame
CMOS sensor



D810 From **£2349**

D810 Body £2349
D810A Body £2699

Nikon
D4s
16.2
megapixels
11.0 fps
Full Frame
CMOS sensor



D4s From **£4449**

D4s Body £4449

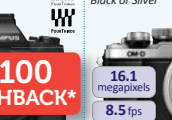
CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta - Hertfordshire

Nikon Lenses

40mm f2.8 G AF-S DX Micro.....	£185
105mm f2.8 G AF-S VR IF ED Micro.....	£619
10-24mm f3.5-4.5 G AF-S DX.....	£639
18-200mm f3.5-5.6 G ED AF-S DX VR II.....	£549
28-300mm f3.5-5.6 G AF-S ED VR.....	£655
70-300mm f4.5-5.6 G AF-S VR IF-ED.....	£409
50mm f1.8 AF-S.....	£135
35mm f1.8 G AF-S DX.....	£136
50mm f1.4 G AF-S.....	£275
55-200mm f4.5-5.6 G ED VR II DX.....	£254
55-300mm f4.5-5.6 G AF-S DX VR.....	£269
18-300mm f3.5-6.3 G ED VR AF-S DX.....	£499
85mm f1.8 G AF-S.....	£339
16-80mm f2.8-4 G AF-S VR ED DX.....	£869
24-70mm f2.8 G AF-S ED DX.....	£1199

OLYMPUS

OM-D E-M1
16.3
megapixels
8.5 fps



**£100
CASHBACK***

OM-D E-M1
From **£849**

OM-D E-M1 Body £849
£749 Inc. £100 C/back*
OM-D E-M1 + 12-40mm £1364
£1164 Inc. £100 C/back*
OM-D E-M5 II Body £769
OM-D E-M5 II + 12-50mm £1070

OM-D E-M10 II

Black or Silver
16.1
megapixels
8.5 fps



OM-D E-M10 II
From **£549**

OM-D E-M10 II Body £549
OM-D E-M10 II + 14-42mm £649
RECOMMENDED LENSES:
Olympus 75mm f1.8 £520 Inc. £100 C/back*
Olympus 60mm f2.8 Macro £349
£274 Inc. £75 C/back*

FUJIFILM

X-T10
16.3
megapixels
8 fps



X-T10
Body **£450**

X-T10 Body £450
X-T10 + 18-55mm £999
+ 55-200mm XF £805
X-T1 from £499
X-E2 Body

SONY

A7R Mark II
42.0
megapixels
5.0 fps
4K Video



NEW A7R Mk II
From **£2599**

A7R Mk II Body £2599
NEW A7S II Body £2499
A7 II £1189
from £1089 Inc. £100 C/back*
A7 £799
from £699 Inc. £100 C/back*
A7 + 28-70mm £975
A7S Body £1599
A7R Body £999

A6000

Black or Silver
24.3
megapixels
11.0 fps
1080p
movie mode



A6000
From **£439**

A6000 Body £439
£389 Inc. £50 C/back*
A6000 + 16-50mm £489
£439 Inc. £50 C/back*
A6000 + 16-70mm £1099
£1049 Inc. £50 C/back*
A6000 + 16-50mm + 55-210mm £699

Panasonic

GX8
20.03
megapixels
8.0 fps
4K Video



GX8
From **£789**

GX8 Body £789
£739 Inc. £50 C/back*
GX8 + 14-140mm £1139
£1019 Inc. £120 C/back*
GX8 + 12-35mm £1449
£1299 Inc. £150 C/back*

“Love Wex. You can always be reassured you’re going to get great service and a great item at the best price. Thanks!”

S. Pradham – Essex

CALL CENTRE NOW OPEN SUNDAYS

01603 208768

Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

visit www.wex.co.uk

THE WEX PROMISE: Part-Exchange Available | Used items come with a 12-month warranty††

Digital Compact Cameras

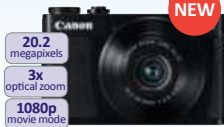
Digital compact batteries, cases and accessories are available to buy on our website



PowerShot G5 X
£585



PowerShot G7 X
£372



PowerShot G9 X
£399

IXUS 275.....	£109
IXUS 160.....	£67
PowerShot SX710.....	£199
PowerShot SX610.....	£129
PowerShot SX530.....	£209
PowerShot G1 X MK II.....	£464
PowerShot SX60 HS.....	£299



Coolpix P7800 Black
£289



Coolpix P900
£499

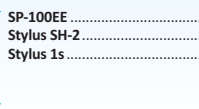


Coolpix AW130 Blue, Camouflage,
Yellow, Orange, or Black £199

Coolpix A Silver or Black.....	£349
Coolpix S7000.....	£129
Coolpix S9900.....	£204
Coolpix L840.....	£139
Coolpix S3700.....	£79
Coolpix L31.....	£49
Coolpix S9700 Black, Red, or White.....	£179



Stylus TG-4
£282



SP-100EE.....£225
Stylus SH-2.....£219
Stylus 1s.....£379

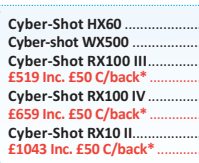


FinePix X100T £796

FinePix S9800.....	£178.99
FinePix XP80.....	£126
XQ2.....	£249
X30 Silver or Black.....	£284



Cyber-Shot HX90V £309
£279 Inc. £30 C/back*



Cyber-Shot HX500.....£244
Cyber-Shot RX100 III.....£569
£519 Inc. £50 C/back*
Cyber-Shot RX100 IV.....£759
£659 Inc. £50 C/back*
Cyber-Shot RX10 II.....£1093
£1043 Inc. £50 C/back*



Lumix LX100 £519
£469 Inc. £50 C/back*

Lumix FZ72.....	£196
£169 Inc. £30 C/back*.....	
Lumix TZ60.....	£219
£179 Inc. £40 C/back*.....	
Lumix FZ1000.....	£589
£549 Inc. £50 C/back*.....	
Lumix TZ70.....	£308
£268 Inc. £40 C/back*.....	

Reasons to buy from Wex Photographic

- live chat
- product reviews
- news & guides on our blog
- 16,000+ products

www.wex.co.uk

Wex Photographic Showroom

UK's largest Independent Photographic Showroom

Monday	10am-6pm
Tuesday	10am-5pm
Wednesday-Saturday	10am-6pm
Sunday	10am-4pm

Freemury Estate, Drayton High Road, Norwich, NR5 5DP.



RICOH

GR II Digital.....	£499
XG-1.....	£189
WG-30.....	£169

Memory Cards

Sandisk



Extreme Pro: 95MB/s SDHC	
16GB.....	£24
32GB.....	£34
64GB SDHC.....	£59
Sandisk Extreme Pro: 160MB/s UDMA CompactFlash	
16GB.....	£44
32GB.....	£64
64GB.....	£59



Sandisk Class 10
Extreme Micro SD
Card plus adapters:
16GB.....£24
32GB.....£30
64GB.....£59

Lexar

XQD™ Memory Card:	
168MB/s.....	£149
32GB.....	£269
64GB.....	£269
XQD™ USB 3.0 Reader:	
High-speed transfer of RAW and HD files from your XQD memory card to your computer.....	£49

Professional 1066x Compact Flash: 160MB/s	
16GB.....	£44
32GB.....	£74
64GB.....	£149
128GB.....	£219
Professional 600x UHS-1: 90MB/s	
16GB.....	£14
32GB.....	£20
64GB.....	£38
128GB.....	£69

Canon | PRO

Pixma Pro 100S.....	£275
PIXMA Pro 100S.....	£379
PIXMA Pro 1.....	£429

Photo Bags & Rucksacks

lowepro



Whistler: BP 350 AW.....£257
BP 450 AW.....£286



Photo Sport BP: 200 AW.....£118
300 AW.....£147

tamrac



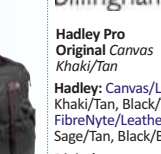
Anvil: Anvil Slim.....£189.99
Anvil Super.....£189.99
Anvil Pro.....£209.99

Manfrotto



3N1-25.....£139
3N1-35.....£159

Billingham



Digital.....£109
Small.....£139
Large.....£154
Pro Original.....£169
Tripod Strap Black or Tan.....£19

DOMKE



F-5XB RuggedWear.....£72
F-5XZ RuggedWear.....£99.95
F-6 RuggedWear.....£99
F-803 RuggedWear.....£139
F-2 RuggedWear.....£149

Tripods & Heads

Manfrotto

MT055XPRO3.....	£139
MK055XPRO3.....	£209
+ X-Pro 3-Way Head.....	
MK055XPRO3.....	£169
MT055XPRO3.....	£269
Carbon Fibre.....	
MT055XPRO4.....	£280
Carbon Fibre.....	
MT190XPRO3.....	£129
MT190XPRO4.....	£159

MT190XPRO3.....	£229
Carbon Fibre.....	
MT190XPRO4.....	£249
Carbon Fibre.....	
MT190XPRO3.....	£139
+ 496RC2 Ball Head.....	
MT190XPRO4.....	£189
+ 496RC2 Ball Head.....	

327RC2 Joystick Head.....	£45
494RC2 Mini Ball Head.....	£74
498RC2 Midi Ball Head.....	£99
324RC2 Joystick Head.....	£135
327RC2 Joystick Head.....	

GT2541EX.....	£519
164cm Max Height.....	
3cm Min Height.....	
Series 2: Explorer Tripod.....	
GT2541EX.....	£519

Gorillapod: Compact.....	£17
Hybrid (Integral Head).....	£29
SLR Zoom.....	£39
Focus GP-8.....	£79



Terms and Conditions All prices incl. VAT at 20% Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4 day delivery service). For orders under £50 the charge is £2.99** (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £8.95**. Sunday deliveries are charged at a rate of £13.99**. (**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2015. *CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Lighting & Accessories

Canon

430EX II.....	£189
SB910.....	£339

Manfrotto

LED Lights.....	From £29.99
-----------------	-------------

Lastolite

Ezybox Speed-Lite Softbox.....	£44.99
--------------------------------	--------

SEADONIC

L308s.....	£139
------------	------

PocketWizard

Plus III Set.....	£199
-------------------	------

wex pro

Light Stands.....	From £10.99
-------------------	-------------

GENIUS

Gemini Pulsar Tx 500R Kit.....	£895
Tx 500 Pro Kit.....	£1199

elinchrom

D-Lite 48x Softbox Kit.....	£629
-----------------------------	------

Lastolite

Urban Collapsible Background.....	£165
-----------------------------------	------

Trade in, to trade up
Trade in without fuss – the Wex Part-Ex Promise
www.wex.co.uk/part-ex



CAMERAS LENSES BAGS TRIPODS PRINTERS BINOCULARS SCOPES LIGHTING USED TRAINING

Canon EOS 5Ds / 5DsR **IN STOCK!**

50.6 MEGA PIXELS DIGIC 6 EOS Movie Full Frame Dual Card Slots

See website for our latest price & special offers!

NEW PRODUCTS!
 COMING SOON TO PARK CAMERAS!

Visit our website for all the latest new products, or sign up to our free newsletter to be **FIRST** to know!

Canon EOS 750D

24.2 MEGA PIXELS 5 FPS

Body Only + 18-55 IS STM **£479.00** **£540.00**

Add a Canon LP-E17 spare battery for only £44

Canon EOS 760D

24.2 MEGA PIXELS 5 FPS

Body Only **£569.00** See website for lenses

Add a Canon EOS 760D guide book for only £14.99

Canon EOS 70D

20.2 MEGA PIXELS 7 FPS

Body Only + 18-55 IS STM **£699.00** **£734.00**

Add a Canon BG-E14 battery grip for only £149.00

Canon EOS 7D Mark II

24.2 MEGA PIXELS 10 FPS

Body Only + 100-400mm **£1,299.00** **£3,100.00**

Add a Canon BG-E16 battery grip for only £249.00

Canon EOS 6D

20.2 MEGA PIXELS FULL FRAME

Body Only + 24-105 IS STM **£1,132.00** **£1,499.00**

Add a Canon BG-E13 battery grip for only £174.00

Canon EOS 5D Mark III

22.3 MEGA PIXELS FULL FRAME

Body Only + 24-70 f/2.8 II **£2,249.00** **£3,629.00**

Add a Canon BG-E11 battery grip for only £225.00

CANON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on **01444 23 70 34**

14mm f/2.8 II USM £1,529.00	200mm f/2.0L IS USM £4,399.00	EF-S 18-135mm IS STM £298.00
20mm f/2.8 USM £385.00	200mm f/2.8L USM/2 £569.00	EF-S 18-200mm f/3.5-5.6 £385.00
24mm f/1.4 Mk II USM £1,179.00	300mm f/2.8L USM IS II £4,799.00	24-70mm f/2.8L II USM £1,400.00
24mm f/2.8 IS USM £455.00	300mm f/4.0L USM IS £959.00	24-70mm f/4.0L IS USM £675.00
EF-S 24mm f/2.8 STM £127.00	400mm f/2.8L USM IS II £7,698.00	24-105mm f/4.0L IS USM £638.00
28mm f/1.8 USM £345.00	400mm f/4.0 DO IS II £6,999.00	24-105mm f/3.5-5.6 IS STM £375.00
28mm f/2.8 IS USM £389.00	400mm f/5.6L USM £889.00	28-300mm f/3.5-5.6L IS £1,795.00
35mm f/1.4L USM £989.00	500mm f/4.0L IS MK II £6,899.00	EF-S 55-250mm f/4-5.6 IS STM £200.00
35mm f/1.4L II USM £1,799.00	600mm f/4.0L IS MK II £8,895.00	70-200mm f/2.8L IS II USM £1,499.00
35mm f/2.0 IS USM £399.00	800mm f/5.6L IS USM £9,899.00	70-200mm f/2.8L USM £945.00
40mm f/2.8 STM See web	TSE 17mm f/4.0L £1,449.00	70-200mm f/4.0L IS USM £795.00
50mm f/1.2L USM £995.00	TSE 24mm f/3.5L II £1,479.00	70-200mm f/4.0L USM £439.00
50mm f/1.4 USM £232.00	TSE 45mm f/2.8 £1,099.00	70-300mm f/4.0-5.6 IS £356.00
50mm f/1.8 STM £97.00	TSE 90mm f/2.8 £1,124.00	70-300mm f/4.0-5.6L IS USM £894.00
EF-S 60mm f/2.8 Macro £305.00	8-15mm f/4L Fisheye USM £899.00	70-300mm DO IS USM £1,089.00
MP-E 65mm f/2.8 £753.00	EF-S 10-18mm IS STM £179.00	75-300mm f/4.0-5.6 III £188.00
85mm f/1.2L II USM £1,499.00	EF-S 10-22mm f/3.5-4.5 £377.00	75-300mm f/4.0-5.6 III £219.00
85mm f/1.8 USM £237.00	EF 11-24mm f/4L USM £2,799.00	100-400mm L IS USM £1,844.00
100mm f/2 USM £358.00	EF-S 15-85mm f/3.5-5.6 IS £509.00	200-400mm f/4.0L USM £8,598.00
100mm f/2.8 USM Macro £373.00	16-35mm f/2.8L II USM £1,064.00	1.4x III Extender £314.00
100mm f/2.8L Macro IS £619.00	16-35mm f/4.0L IS USM £682.00	2x III Extender £302.00
135mm f/2.0L USM £679.00	17-40mm f/4.0L USM £549.00	EF 12II Extension Tube £79.99
180mm f/3.5L USM £1,049.00	EF-S 17-55mm f/2.8 IS USM £519.00	EF 25II Extension Tube £139.99

PowerShot SX60 HS

Zoom into the exquisite detail of distant wildlife with 65x zoom



£299

PowerShot G5 X

Premium quality and expert control with classic handling



£585

PowerShot G3 X

A photo & video powerhouse with a 25x zoom



£710

Receive expert advice on how to get the best out of your Canon camera with our range of workshops! Visit www.parkcameras.com/training or call **01444 23 70 34** for full details.

Park Cameras
 SCHOOL OF PHOTOGRAPHY

EVEN MORE CAMERAS - AT LOW PRICES!

FUJIFILM	OLYMPUS	RICOH	SONY
S9200 £145.00	TG-860 £199.00	WG-30 £149.00	FDR-X1000 £359.00
S9800 £179.00	TG-4 £282.00	WG-30w £169.00	RX10 £589.00
XQ2 £249.00	SP-100EE £199.00	WG-M1 £159.00	RX10 II £1,093.00
X-A2 £349.00	Stylus 1s £379.00	GR II £499.00	RX100 IV £759.00
X-E2 from £499.00	SH-2 £219.00	PENTAX	a7 Body £799.00
X-T10 £450.00	E-PL6 from £349.00	K-50 from £339.00	a7 II Body £1,189.00
X-PRO1 £452.00	E-PL7 from £319.00	K-S2 from £399.00	a7R £999.00
X-T1 from £805.00	E-M1 from £849.00	K-3 II from £699.00	a7S £1,599.00

Nikon D3300

24.2 MEGA PIXELS 5 FPS

Body Only + 18-55 VR II **£248.00** **£299.00**

Add a Nikon D3300 guide book for only £14.99

Nikon D5300

24.2 MEGA PIXELS 5 FPS

Body Only + 18-55 VR II **£389.00** **£459.00**

Add a Nikon EN-EL14a spare battery for only £40.00

Nikon D5500

24.2 MEGA PIXELS 5 FPS

Body Only + 18-55 VR II **£499.00** **£569.00**

Add a Nikon ME-1 microphone for only £99.99

Nikon D7200

24.2 MEGA PIXELS 7 FPS

Body Only + 18-105 VR **£752.00** **£889.00**

Claim a **FREE** Nikon MB-D15 battery grip! Offer ends 28.01.16

Nikon D610

24.2 MEGA PIXELS 5 FPS

Body Only + 24-85 VR **£1,067.00** **£1,499.00**

Claim a **FREE** Nikon MB-D14 battery grip! Offer ends 28.01.16

Nikon D750

24.3 MEGA PIXELS 6.5 FPS

Body Only + 24-120 VR **£1,499.00** **£1,999.00**

Add a Nikon MB-D16 battery grip for only £229

AF-S 70-200mm

f/2.8G (IF) VR ED II **£1,579.00**

AF-S 300mm

f/4E PF ED VR **£1,639.00**

NIKON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on **01444 23 70 34**

AF-S Nikkor 24mm f/1.4G £1,379.00	AF-DC 105mm f/2 Nikkor £805.00	AF-S 17-35mm f/2.8 IF ED £1,347.00
AF-D 28mm f/2.8 £245.00	AF-D 135mm f/2.0D £1,029.00	AF-S 17-55mm f/2.8G DX £979.00
AF-S 28mm f/1.8G £495.00	AF-D 180mm f/2.8 IF ED £695.00	AF-S 18-35mm f/3.5-5.6G £519.00
AF-S 35mm f/1.4G £1,295.00	AF-D 200mm f/4G IF ED £1,179.00	AF-S 18-105mm VR £119.00
35mm f/2 AF Nikkor D £255.00	AF-S 200mm f/2G ED VR II £4,099.00	AF-S 18-140mm ED VR DX £429.00
AF-S 35mm f/1.8G ED £429.00	AF-S 300mm f/2.8G ED VR II £3,999.00	AF-S 18-200mm ED DX VR II £534.00
AF-S 35mm f/1.8G DX £136.00	AF-S 300mm f/4 D IF-ED £999.00	AF-S 18-300mm f/2.8-5.6 VR £549.00
AF-S 40mm f/2.8G ED £185.00	AF-S 300mm f/4E PF ED VR £1,639.00	AF-S 24-70mm f/2.8G ED £1,199.00
AF 50mm f/1.4D £244.00	AF-S 400mm f/2.8 FL ED VR £10,399.00	AF-S 24-85mm VR £359.00
AF-S 50mm f/1.4G £275.00	AF-S 500mm f/4E FL ED VR £8,149.00	AF-S 24-120mm f/4G ED VR £729.00
AF-D 50mm f/1.8 £109.00	AF-S 600mm f/4G ED VR £6,899.99	AF-S 28-300mm ED VR £655.00
AF-S 50mm f/1.8G £135.00	AF-S 600mm f/4E FL ED VR £9,649.00	AF-S 55-200mm f/4-5.6G VR II £229.00
AF-S 58mm f/1.4G £1,135.00	AF-S 800mm f/5.6E FL ED VR £12,995.00	AF-S 70-200mm f/2.8 VR II £1,579.00
AF-D 60mm f/2.8 Micro £368.00	AF-S 10-24mm f/3.5-4.5G £639.00	AF-S 70-300mm f/4.0 ED VR £849.00
AF-S 60mm f/2.8G Micro ED £369.00	AF-S 12-24mm f/4 G IF-ED £859.00	AF-S 70-300mm IF ED VR £399.00
AF-S 85mm f/3.5G DX £349.00	AF-S 14-24mm f/2.8G ED £1,315.00	AF-D 80-400mm ED VR £939.00
AF-S 85mm f/1.8G £339.00	AF-S 16-35mm f/4G ED VR £829.00	AF-S 80-400mm ED VR £1,799.00
AF-S 85mm f/1.4G £1,149.00	AF-S 16-80mm f/2.8-4E ED VR £769.00	AF-S 200-400mm VR II £4,899.00
AF-S 105mm f/2.8G VR £619.00	AF-S 16-85mm f/3.5-5.6G £429.00	AF-S 200-500mm ED VR £1,179.00

Panasonic FZ330

24x 4K

In stock at **£419.00*** Add a battery **£49.00**

*Price includes £30 cashback from Panasonic. Offer ends 25.01.16

Panasonic LUMIX GX8

20.0 MEGA PIXELS 4K

Body Only + 14-42mm **£699.00*** **£829.00***

*Price includes up to £100 cash back from Panasonic. Ends 25.01.16

Panasonic GH4R

16.0 MEGA PIXELS 4K

Our Price **£949.00*** Add a battery **£49.00**

*Price includes £100 cashback from Panasonic. Offer ends 25.01.16

Olympus OM-D E-M10 II

16.1 MEGA PIXELS

Body Only + 14-42 ez **£549.00** **£649.00**

Learn more about the E-M10 II at blog.parkcameras.com

Olympus OM-D E-M5 II

16.1 MEGA PIXELS

Body Only + 12-50mm **£769.00** **£970.00**

Purchase along with selected accessories & claim £100 bonus!

Sony a7R II

42.4 MEGA PIXELS 4K

Body Only **£2,599.00** **NOW IN STOCK!!**

Add a Sony VG-C2EM battery grip for only £289.00

Manfrotto Off Road Walking Stick / Monopod

AVAILABLE IN BLUE, RED OR GREEN DESIGNS

£79

Manfrotto Off Road Tripod

AVAILABLE IN BLUE, RED OR GREEN DESIGNS

£119

Manfrotto Off Road Hiker (30L)

AVAILABLE IN BLUE, RED OR GREEN DESIGNS

£169

Sigma 150-600mm

f/5-6.3 DG OS HSM Sport

Covering all the essence. Portable, durable and of a high-standard. A Masterpiece of hyper-telephoto zoom lens.

SALE PRICE £1,249.99*

SALE

Our Winter Sale is **NOW ON!**
 Visit us in store or see www.parkcameras.com

WONDERFUL BOOKS TO OWN, TO GIVE AND TO TAKE ON YOUR TRAVELS

DISCOVER THE NEW

EXPLORER

STATIONERY RANGE



The Royal Geographical Society (with IBG) is home to one of the world's most important collections of atlases, maps, journals, books, photographs and archives documenting geographical science and discovery over a period of 500 years. The *Explorer Range* is inspired by some of the striking original notebooks, sketchbooks and journals used by notable travellers to document their experiences and observations, now housed within the Society's Collections. Each book is hand-finished in the UK.



▲ JOHN HANNING SPEKE LEATHER JOURNAL

246 x 164mm 192 pages (ruled and blank sections)

2 ribbon markers

£45.00

Quick find code: 22754

DAVID LIVINGSTONE ▲ NOTEBOOKS

Notebook

148 x 90mm 384 pages

£22.00

Quick find code: 22572

Small Notebook

100 x 65mm 384 pages

£18.00

Quick find code: 22868

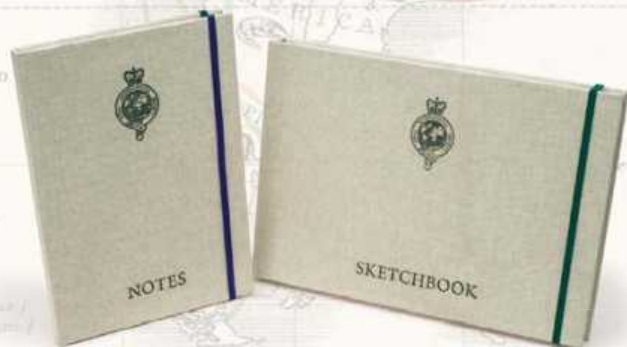
▲ EXERCISE BOOKS

A5 64 pages (ruled and squared sections)

£2.99

Quick find code: 22864 (blue)

Quick find code: 22866 (green)



▲ EXPLORER NOTEBOOK

A5 160 pages (ruled)

£12.99

Quick find code: 22567

EXPLORER SKETCHBOOK

176 x 249mm 160 pages (plain)

£20.00

Quick find code: 22571



▲ TRAVEL JOURNAL

161 x 112mm 176 pages (ruled)

£15.99

Quick find code: 22573



▲ EXPLORER REPORTER'S NOTEBOOK

A6 128 pages (plain)

£11.99

Quick find code: 22563

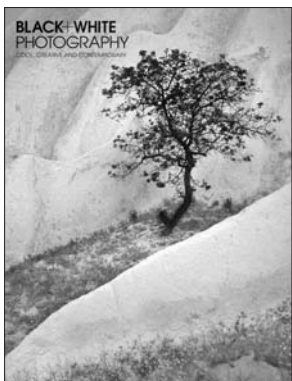
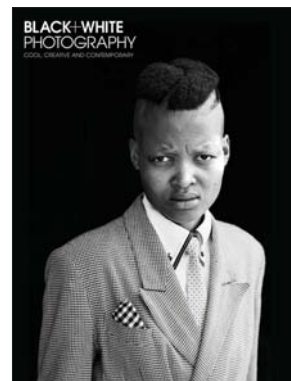
Royal
Geographical
Society
with IBG
Advancing geography
and geographical learning



SEND YOUR ORDER TO: GMC Publications, 166 High Street, Lewes, BN7 1XU
TEL: 01273 488005 FAX: 01273 402866 EMAIL: helenc@thegmcgroup.com

Please quote code: C4351

Now available from
STANFORDS
Established 1853
12-14 Long Acre, Covent Garden, London
Tel: 020 7836 1321 stanfords.co.uk



SUBSCRIBE TO
BLACK+WHITE
PHOTOGRAPHY
DEDICATED TO THE MONOCHROME PHOTOGRAPHER
& SAVE UP TO 30%!



3 EASY WAYS TO SUBSCRIBE

1 CALL
+44 (0) 1273 488005

2 VISIT
www.thegmcgroup.com

3 POST
GMC Publications Ltd, FREEPOST BR2265,
Lewes, East Sussex BN7 1BR
(please affix a stamp if posting from overseas)

Please quote
order code A5000

YES! I would like to subscribe to *Black+White Photography* magazine!

Subscriber details

Title	Initial	Surname
Address		
Postcode		
Country		
Telephone		Email

Subscription options (please tick the appropriate price)

Pay by cheque/card	12 issues SAVE 10%	24 issues SAVE 20%
UK	☐ £51.30	☐ £91.20
Europe	☐ £64.13	☐ £114.00
Rest of World	☐ £71.82	☐ £127.68
Pay by Direct Debit (UK only) SAVE 30%		
UK only	☐ £19.95 every 6 issues	☐ £39.90 every 12 issues

The Direct Debit Guarantee: This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society. Please see your receipt for details. Guild of Master Craftsmen Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer to not be informed of future offers, please tick this box ☐ Offer expires 31/03/2016 Plus free gift with some issues; sorry not available overseas

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date Expires Security code

Signature Date

☐ Direct Debit

Instructions to your Banks or Building Society

Name of account holder	Originator's identification number
Bank or Building Society account no.	Reference number (office use only)
Bank or Building Society sort code	Instruction to your Bank or Building Society: Please pay GMC Publications Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with GMC Publications Ltd and, if so, details will be passed electronically to my Bank/ Building Society.
Name and full postal address of your Bank or Building Society	Banks and building societies may not accept direct debits for some types of accounts.
Name	Signature
Address	Date
Postcode	

Natural Wonders

- PHOTOGRAPHY -



PHOTOGRAPHIC TOURS

TO DESTINATIONS IN THE UK AND OVERSEAS FOR WILDLIFE, NATURE AND LANDSCAPE PHOTOGRAPHY

For the absolute beginner to experienced amateurs and professionals



Take the next step up in your photography, contact us for latest tour dates:

e. hello@naturalwondersphotography.co.uk

t. 07913 415 701

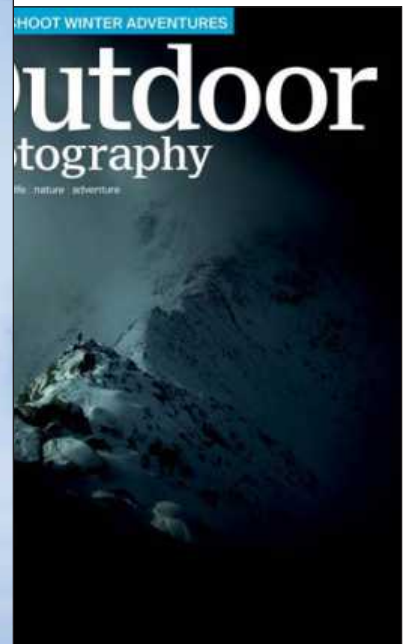
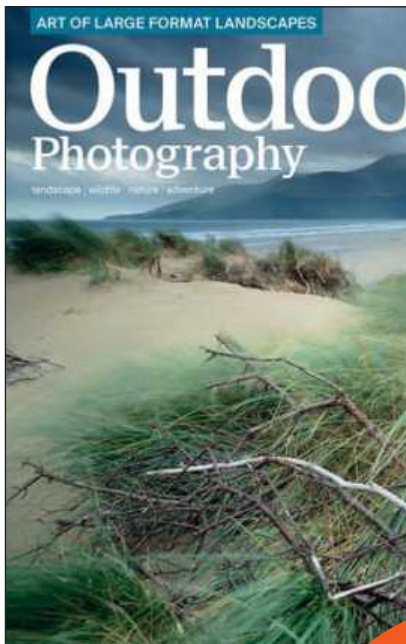
www.naturalwondersphotography.co.uk

UK, POLAND, ZAMBIA, FINLAND, INDIA, CAMARGUE...

Our best
discount for US
subscribers

Subscribe for \$71*

LESS THAN \$6 AN ISSUE!



**SAVE
40%!**

VISIT: www.thegmcgroup.com

AND QUOTE ORDER CODE A5001 AT THE CHECKOUT

*Online prices are in British Pounds. Full price for 12 issues is £79.80, however pay just £47.88 (a 40% discount) by using the order code above at checkout. This equals to \$71 based on December 2015 exchange rate. Offer ends 03/31/2016.

HOLIDAYS, COURSES & TUITION

NO SHARED ROOMS, WE PAY YOUR SINGLE SUPPLEMENT, TUITION AVAILABLE
SPECIALISED SMALL GROUP PHOTOGRAPHY IN SPECTACULAR LOCATIONS



MARCH 2016 - JOIN US TO CAPTURE IMAGES OF THE LEOPARDS OF KASINI
LAST PLACE NOW AVAILABLE - MARCH 12th - 20th, 2016 - £2499

NATURES LENS
PHOTOGRAPHY HOLIDAYS & WORKSHOPS

FOCUS ON SHETLAND

The best Shetland pho-tours on offer! Outstanding opportunities to photograph an array of breeding waders and seabirds such as Red-necked Phalarope, Whimbrel, Storm Petrel, Black Guillemot, Great & Arctic Skua, Arctic Tern plus seals, arctic alpiners and a good chance of Killer Whales! Our groups are limited to six, we have over 20 years of unrivalled hands-on pho-tour experience and because we live here, we know where, when and how to photograph our unique wildlife. Let us show you why we do it better than anybody else!

Three 2016 Guaranteed Departures: 28 May - 4 June, 4 - 11 June & 11 - 18 June



Shetland Wildlife, Quendale, Shetland ZE2 9JD
Tel. 01950 460939
info@shetlandwildlife.co.uk
www.shetlandwildlife.co.uk

Lightscares Photography Tours



Harris and Lewis Tour October 2015

The recent Northumberland workshop exceeded my wildest expectations. I learnt more in the four days with you than I had in all the previous workshops combined. Your relaxed style and willingness to explain your own method of working was a revelation. Even more so was the considerable time you spent with each participant improving their own technique and knowledge - Keith Weil April 2015

2016 WORKSHOPS

FEBRUARY 2016

Lake District - 5th - 7th

2 nights Dinner, B&B - £475.00 (1 Place)

APRIL 2016

Northumberland and Borders - 11th - 14th - 3 Nights DBB - £545.00 (1 Place)

Yorkshire Dales and Coast April - 22nd - 25th - 3 Nights DBB - £645.00 (1 Place)

MAY 2016

Lake District Spring Workshop inc Bluebells and Wildflowers - 6th - 9th
3 nights Dinner, B&B - £595.00 (1 Place)

Ullapool, Assynt, Torridon - 12th-17th
5 Night Workshop - £875.00 (1 Place)

Email me for a Lake District car pick up.

JULY 2016

Shetland Sea Scapes 2016 Tour - 20th - 27th
7 nights, DBB £1,995.00 inc flights (1 Place, Max 4)

OCTOBER 2016

Lake District Autumn Classics 1
21st - 23rd (1 Place)

Lake District Autumn Classic 2
24th - 26th (2 Places)

ICELAND DATES FOR 2017

February 17th - 24th (2 Places)

March 3rd - 8th (1 Place)

June 16th - 26th (2 Places)

Free Post Production Day included

ALL SINGLE ROOMS - NO SUPPLEMENT - Free Post Workshop Telephone Support

t: 07779 122034 e: info@garygroucutt.com

www.garygroucutt.com

To advertise on these pages, please contact Raphael Pottinger on 01273 402825 or raphael.pottinger@thegmcgroup.com

CLASSIFIEDS

HOLIDAYS, COURSES & TUITION

Nature Photography Hides

Hides Workshops and Tours

Photograph the UK's top species

Kingfisher
Fox
Osprey
Mountain Hare
Otter
Red Squirrel
Little Owl
Kestrel
Brown Hare
Barn Owl
Pine Marten
Buzzard
Red Kite

07725915819

www.naturephotographyhides.co.uk

New ; Shetland Otters
Hungary
Spain

To advertise on these pages, please contact Raphael Pottinger on 01273 402825 or raphael.pottinger@thegmcgroup.com



Wild4 African Photographic Safaris



Authentic small group photographic tours to Africa's best photographic destinations

www.wild4photographicsafaris.com

TOTAL WILDLIFE PHOTOGRAPHY WORKSHOP

5-day residential intensive workshop
with Sussex Wildlife Trust photographer David Plummer



Highlights include access to
kingfisher,
raptor,
owl hides
& off-road deer safaris

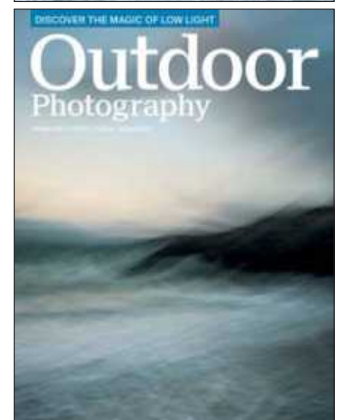
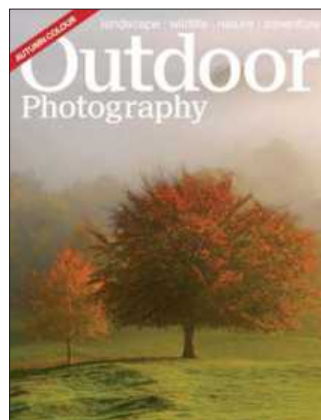
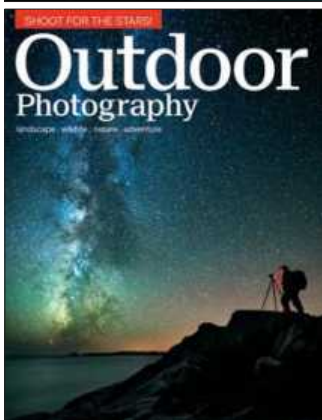
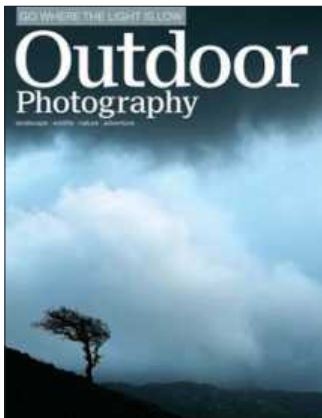
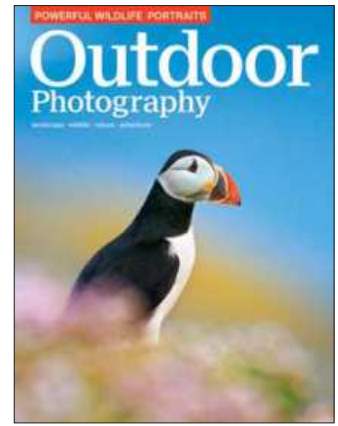
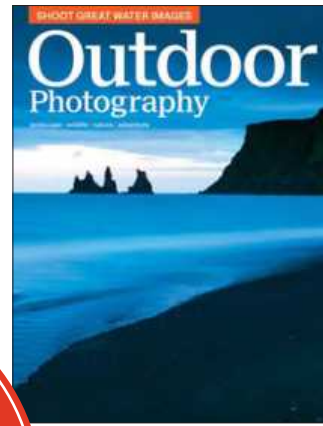
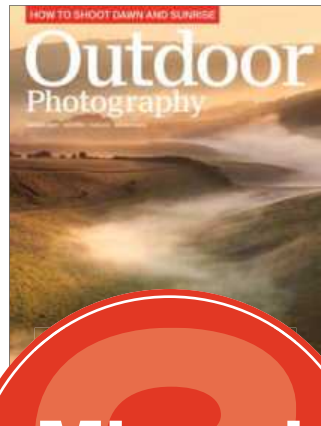
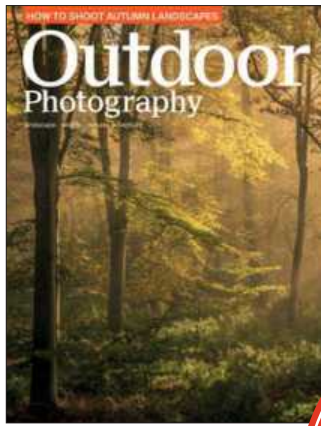
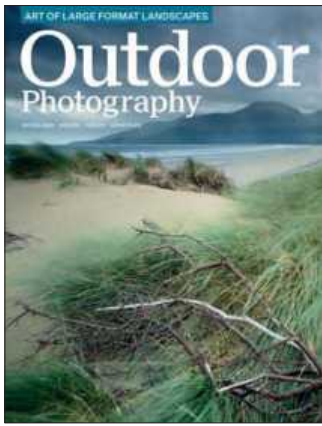
For dates and prices visit www.davidplummerimages.co.uk



JOIN US ON FACEBOOK

Like our page
for regular
updates!

[outdoorphotographymag](https://www.facebook.com/outdoorphotographymag)



**YOU CAN STILL OBTAIN BACK
ISSUES DIRECTLY FROM US!**

A back issue of Outdoor Photography magazine
costs £5.75 in the UK and £6.25 overseas.

To check availability and to order:

**CALL OUR SALES TEAM ON
+44 (0) 1273 488 005 OR**

**VISIT OUR WEBSITE:
WWW.THEGMCGROUP.COM**



Photographers on Safari

www.photographersonsafari.com

✉ info@photographersonsafari.com



Golden Eagle Experience in Leicestershire

2016 Dates

£99

April 10th, May 8th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs.

£119

April 9th, May 7th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

Amazing Bat Photos & Learn Fill-in Flash Techniques

£139

April 14th, 15th; Oxfordshire. Take amazing bat photos. Learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

Big Cats at WHF, Smarden in Kent

£155

April 2nd, April 23rd, April 30th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent - Specialist event 6 photographers - incl. Jaguar

£199

March 31st, April 1st, 22nd, 29th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

Gorillas & African Safari Experience, Port Lympne

£155

April 3rd, 24th, May 1st, 2nd; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean back-grounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, various Deer.

Birds of Prey Workshop, Bedford

£99

April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£145

July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. Inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts.

£99

April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets

£225

June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock

£99

June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition

Farne Islands Puffins (Over 5 hrs photography)

£89

June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland.

£139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland.

£139

June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles

NEW WORKSHOP

£199

June 6, 7; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP

£139

JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

THE DARKROOM UK LTD



PATERSON **FUJIFILM** **ILFORD** PHOTO **EPSON**

Estd. 1992

E6 SERVICES

E6 FILM	36exp	120	220	5x4	5x7	8x10
Mounted	£8.00	-	-	-	-	-
Sleeved	£6.00	£5.10	£10.20	£3.25	£5.40	£7.65

Process adjustments FREE. Mounts are 1.7mm with no logo or numbering.

10% discount for 10 or more films in an order

E6 SCANNING & PRINTING SERVICES

Charged in addition to E6 Film process

Scan to CD	4.5Mb	18Mb	48Mb	Approx file size when open
	£5.00	£12.50	£25.00	

Print Set	4 x 6	5 x 7 1/2	6 x 9	8 x 12
35mm Xpan*	4 x 12	5 x 14	-	-
35mm	£11.95	£16.50	£19.75	£30.50

Prints gloss or matt, borders optional

Extra set of prints -50%

Available to Postal customers only, not callers Price inc VAT

ROYAL MAIL CHARGES: ADD £3.50 per ORDER

NEGATIVE SERVICES

Black & White and Colour Negative

35mm	4 x 6	5 x 7 1/2	6 x 9	8 x 12
35mm Xpan*	4 x 12	5 x 14	-	-
36exp	£11.95	£16.50	£19.75	£30.50

120	4x5	5x7	6x8	8x10
15exp	£11.75	£16.75	£18.75	£28.00
10exp	£10.75	£14.75	£17.75	£23.00

120	5x5	6x6	8x8
12exp	£11.75	£16.75	£19.95

Prints gloss or matt, borders optional

Extra set of prints -50%

PROCESS ONLY

Any Neg Roll Film (120,35mm) £5.00 4x5 (BW only) £3.25

SCAN TO CD

Scan to CD	4.5Mb	18Mb	48Mb	Approx file size when open
	£5.00	£12.50	£25.00	

Charged in addition to film process and print

Available to Postal customers only, not callers Price in VAT

ROYAL MAIL CHARGES: ADD £3.50 per ORDER

GALLERY PRINTS

Canvas, Art & Poster: From Film, Print or Digital Files

BUY ONLINE IN OUR SHOP

www.the-darkroom.co.uk

up to: inches	Harman CrystalJet	Permajet Cotton Rag	Harman Baryta	Canvas Wrap
10x12	£19.25	£25.75	£29.75	£62.45
12x16	£22.45	£30.25	£35.00	£72.45
16x20	£25.75	£37.75	£43.25	£81.75
20x24	£30.00	£45.25	£53.25	£97.25
20x30	£36.50	£55.00	£65.00	£118.45
24x36	£46.75	£78.25	£95.50	£155.25
30x40	£62.00	£94.75	-	£204.25

Prices include VAT

Harman CrystalJet is either Gloss or Smooth Pearl

Permajet acid free art paper: 310gsm Portrait or Museum textured

Harman Baryta is a soft gloss (like FB Gloss): 300gsm - great for B/Ws

Quality Canvas on 36mm quality stretcher frame to fixed sizes but lengths can

be mixed to make Squares or Panoramic. Acrylic sealed for long life

ROYAL MAIL CHARGES: ADD £3.50 per ORDER

OTHER SERVICES

- ▶ Prints from digital files & cameras
- ▶ Enlargements from any film
- ▶ All film developing & scanning
- ▶ Exhibition and Fine Art Printing
- ▶ Cards, Postcards and short run print
- ▶ Photo restoration
- ▶ Photo Gifts
- ▶ Fast, efficient and friendly!
- ▶ Order online, by post or in person

Photographic Materials

Wood Jigsaw

Place Mat

Film Sales

Coaster

Canvas prints



FREEPOST, The Darkroom UK Ltd, 15 Berkeley Mews, High Street, Cheltenham GL50 1DY Tel. 01242 239031

www.the-darkroom.co.uk

Prices shown are postal only and include Vat at 20%. Payment by cheque with order or online.

* Xpan prices for consistent format films only, not mixed.

CLASSIFIEDS, SPECIALISTS & EQUIPMENT

TRIPODS | HEADS | BAGS | ACCESSORIES | INKJET PAPER | IMAGE OF THE MONTH COMPETITION

"IDEAL ALL ROUNDER THAT DUE TO IT'S 28MM DIAMETER TUBING AND ALL METAL CONSTRUCTION IS AN EXTREMELY STABLE SUPPORT"



RST-283
3 SECTION TRIPOD
£59.95

PLUS
FREE RSH-24
HEAD WORTH
£14.95

Redsnapper Tripods & Heads

RST-283 Tripod & RSH-24 Head	£59.95
RST-283 Tripod & RSH-61 Head	£79.95
RST-283 Tripod & RSH-12 Head	£114.00
RSF-284 Tripod & RSH-24 Head	£73.95
RSF-284 Tripod & RSH-61 Head	£89.95
RSF-284 Tripod & RSH-12 Head	£119.95
RS-324 Tripod & RSH-528 Head	£124.95
RS-324 Tripod & RSH-12 Head	£149.00
RSH-61 Ball Head (24mm)	£24.95
RSH-12 Ball Head (46mm)	£59.95
RSH-24 3-Way Head	£14.95



www.redsnapperuk.com
01295 269 333

Championing the
photographer's corner by
providing **excellent equipment** at
real world, **affordable prices!**

Our products do exactly what
they say on the tin
NO GIMMICKS!



Hahnemühle
FINEART

Hahnemühle Fine Art Paper

Photo Rag 308 gsm A4 25 sheets	£29.95
Photo Rag 308 gsm A3 25 sheets	£57.90
Photo Rag 308 gsm A3+ 25 sheets	£71.95
FineArt Pearl 285 gsm A4 25 sheets	£30.50
FineArt Pearl 285 gsm A3 25 sheets	£60.95
FineArt Pearl 285 gsm A3+ 25 sheets	£76.95
Baryta 325 gsm A4 25 sheets	£31.50
Baryta 325 gsm A3 25 sheets	£60.95
Baryta 325 gsm A3+ 25 sheets	£79.95

All Hahnemühle papers stocked – please see website

All prices include VAT



Hahnemühle
FINEART

Canon b-grip



Join our huge online following!

opticon

Macro 8x20



High quality field
monocular with close
focus to 30cm. Size
94x34mm, Weight 105g.
100% made in Japan.
SRP £89.00

To find out more about our equipment and receive a FREE Product Guide
call **01582 726522** or visit us online at www.opticon.co.uk

Follow us on
Twitter

The latest from
Outdoor Photography

@opoty



Writing books about Photography

Have you ever thought of writing, or have you written,
a book about your passion for photography?
Do you long to fill the gaps of your existing library?
Then why not contact us with your original idea or
fresh approach to your specialist subject? New and
inexperienced writers will be given expert advice
and guidance by our friendly and professional team.



Write to:

Emma Foster, Publishing Coordinator,
The Guild of Master Craftsman Publications Ltd,
86 High Street, Lewes, East Sussex, UK, BN7 1XN

Telephone: +44 (0) 1273 477374

Email: emmaf@thegmcgroup.com

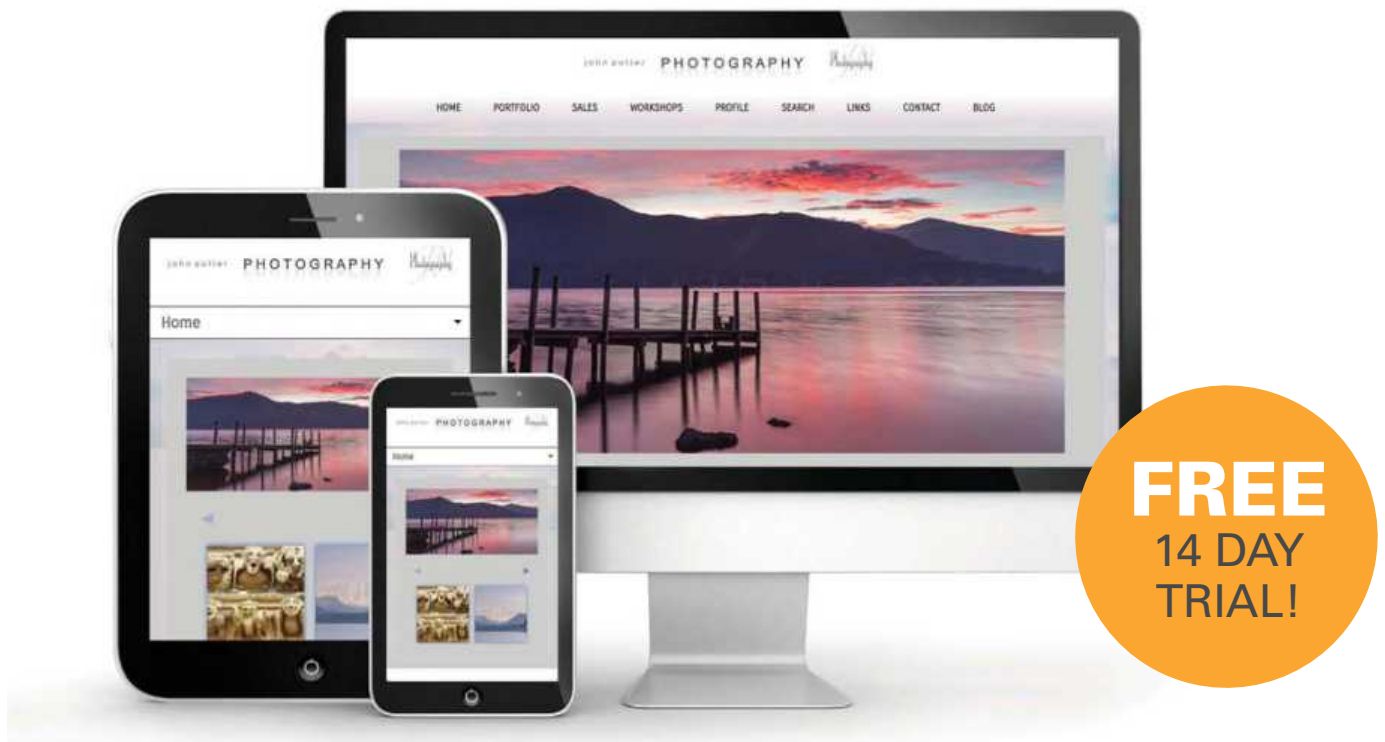
Website: www.thegmcgroup.com @GMCbooks



«klikpic»

WEBSITES FOR PHOTOGRAPHERS

YOUR OWN WEBSITE FOR **ONLY £40 PA** (INCL VAT)



WOULD YOU LIKE YOUR OWN WEBSITE FOR ONLY £40 PA?

Whether you are looking for your first website or you're thinking of having a new one, why not give us a try by signing up for a **FREE 14 day trial at klikpic.com**.

- ✓ Dozens of **mobile-friendly templates**
- ✓ Includes **full ecommerce capabilities**
- ✓ **Upload 100 images at a time** – just drag and drop
- ✓ Have **as many pages as you like**
- ✓ All templates are **fully customisable**

VISIT **CLIKPIC.COM** FOR YOUR **FREE 14 DAY TRIAL!**



IF YOU ONLY DO ONE THING THIS MONTH...

Classic landscapes

In our October issue we invited you to send in your best images that capture the classic beauty and majesty of the landscape, and we received some stunning entries. Here's the winner of the Fjällräven Skule backpack and our five runners-up to inspire you. And turn over to see details about our next competition...

WINNER

Rudi Kleingeld

(above) For many people, music evokes emotions and feelings. Light can do the same for me; I try to capture a landscape that I can transform into my own 'lightscape'. Holidays in Iceland give me breathtaking possibilities for my 'black & light' landscapes; this image was taken at the end of August 2015 during a walk with my wife near Höfn in the south-east part of the country.

Canon EOS 7D with 18-135mm lens at 24mm, ISO 200, 1/800sec at f/8, monochrome conversion in Lightroom and Silver Efex Pro2

Katrina Brayshaw

(top right) I was lucky enough to visit the Lofoten Islands, off the west coast of Norway, in April this year. Dawn was early, which meant it was necessary to get out of bed in the middle of the night, but I was rewarded with this scene. The photograph was taken at the far end of Selfjord, just as the sun was illuminating the highest peaks of the mountains. I included the fishing boat to add a sense of scale.

Fuji XT1 with Fuji XF 55-200mm lens at 150mm, ISO 250, 1/160sec at f/10, Manfrotto tripod

Mark Helliwell

(bottom right) There are several viewpoints from which to photograph this barn at Roach End in Staffordshire. On this occasion I chose to use the dry stone wall as a lead-in to the barn and adjacent tree, given the lovely side-lighting from the setting sun. I used a neutral density filter to add a bit more drama to the sky, and ended up needing to use an exposure of eight minutes to create the cloud movement I was after.

Nikon D810 with Nikkor 16-35mm lens at 16mm, ISO 64, 480sec at f/16, 3-stop ND grad, 10-stop ND, tripod

markhelliwell.com







Geoff Kell

(opposite, top) This image was taken at Mire Loch in St Abbs Nature Reserve, Berwickshire, on a still afternoon in late summer. The view from the end of the loch attracted me; I liked the random appearance of the foliage in the foreground and the still surface of the loch, disturbed only by two swans swimming.

Canon EOS 5D MkIII with Canon 17-40mm f/4 L lens at 24mm, ISO 100, 1/40sec at f/11, Lee 0.6 ND grad, tripod

Ric Harding

(opposite, bottom) The image shows the distinctive landscape of the Quiraing in the Trotternish area of the Isle of Skye, Scotland. It was a bright but unsettled day in autumn, and the passing bands of sunlight highlighted various sections of the landscape and left others in shadow, creating a sense of depth in the image.

Nikon D810 with Nikkor 24-70mm lens at 50mm, ISO 200, 1/200sec at f/11, tripod

Dylan Nardini

(above) This wild meadow, which is lined with various trees along its perimeter, is a location I love to photograph, and it is found less than half a mile from my home. I often try to capture the shapes and textures of this fallen branch in different light conditions. On this misty autumn morning, I couldn't resist its form in the soft, diffused light; it had never looked so at home in its surroundings.

Nikon D810 with Nikon 24-70mm f/2.8 lens at 31mm, ISO 100, 1/125sec at f/11, handheld
dylannardini.com

YOUR NEXT CHALLENGE

Winter wildlife

The colder months are tough for wildlife; food is scarce, days are short and temperatures are plummeting. The stark winter landscape can make birds and mammals easier to spot, though, and it's also a good time to look for animal tracks and signs. The season holds many challenges for photographers, however – simply getting to your location can be difficult if there's snow and frost. But those willing to brave the cold and seek out winter wildlife photos will be rewarded for their efforts. Whether it's a portrait of a fox in the snow, a red deer stag in a misty forest, a fieldfare in flight or a bison in a blizzard, the low winter sun can light up your subject beautifully, while dramatic weather conditions can elevate images to a new level. Be sure to first read Andrew Parkinson's professional tips on page 26. We can't wait to see your best images!

Closing date for entries is 14 March 2016

See page 86 for an entry form and our terms and conditions.

Enter and you could win an Aclima WarmWool Polo with Zip, worth £69.95!

The winner of the 'winter wildlife' challenge will not only have their image published in the June 2016 issue of *OP*, but will also receive an Aclima WarmWool Polo with Zip, worth £69.95. The perfect insulation layer for activities such as hiking, skiing or climbing, the zipped polo neck can be opened or closed to regulate temperature. Made from 200g WarmWool, Aclima's most popular material, the polo is very light in relation to its warmth, so it can be easily stowed away.

For more information, visit
nordicoutdoor.co.uk





© Patrick Foto/Shutterstock.com

Where in the world?

If you can name the beautiful waterfalls area in the image above, you will be in with a chance of winning a Manfrotto RedBee-210 backpack, worth £139.95!

NEW! ONLINE ENTRY

Where is it?

The photograph shows a stunning waterfall in a wonderful natural area. But is it:

- a) Ystradfellte, Wales
- b) Kanchanaburi, Thailand
- c) Plitvice Lakes, Croatia

The correct answer and the winner's name will be published in OP204 (on sale 7 April 2016). Enter online at outdoorphotographymagazine.co.uk/c/where201, using 'waterfall201' as the code, or send your answer to opcomp@thegmcgroup.com, stating 'Waterfall' as the subject, or drop it in the post to: Where in the world - 'Waterfall', OP, 86 High Street, Lewes, East Sussex, BN7 1XN.

Deadline for entry is midnight on 1 March 2016.

THIS MONTH'S PRIZE

Manfrotto RedBee-210 backpack

Part of Manfrotto's Pro Light collection, the RedBee-210 backpack is designed to meet the needs of photographers who require a lightweight, ergonomic and protective solution for their camera gear. The backpack can hold two cameras with short lenses attached, or a 400mm lens attached to a body, and offers easy access to gear from the back and top, depending on your preference. Flexible, protective internal dividers mean the bag can be easily configured to suit your needs, while a zippered mesh system keeps your gear separate from your laptop, tablet and other equipment. The bag's interior features Manfrotto's Camera Protection System to provide maximum safety and shock absorption throughout the bag.



For more information, please visit manfrotto.co.uk

WORTH
£139.95

NOVEMBER ISSUE WINNER

In the November issue, we asked you to identify where this dramatic coastline is. The correct answer is:

c) Hawaii, USA



© Sarah Fields Photography/Shutterstock

Dave Harwood is the lucky winner of the Manfrotto Advanced Travel Backpack. Congratulations, Dave! We'll be in touch.

POINT101



image © Yiannis Roussakis

Art Business Website of the Year



9.6 out of 10 on Trustpilot



Your images printed on fine art papers from £7 inc. del

www.point101.com 020 7241 1113

Each year the Art and Framing Awards are held by the Fine Art Trade Guild, of which Point101 is a printer member. Up against several other nominees we are thrilled to have received the recognition and won the award. Visit our website to upload and preview your images or call us to see how we can help you fulfill your projects.

SIGMA

The world's first* F1.4 ultra-wide-angle lens for full-frame DSLRs.

*Among interchangeable lenses for digital cameras with 35mm full-frame image sensors (SIGMA research as of October 2015).

A Art

20mm F1.4 DG HSM

Cover lens cap and padded case included.

Available for Sigma, Canon and Nikon cameras.

Made in Japan



Mount Conversion Service

Change your mind? Change your mount.
Mount Conversion Service. Only by SIGMA.



SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty